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ABSTRACT

This loose-leaf book is a guide to an interdisciplinary course stressing a humanities approach to the study of American civilization. Each of the 90 lessons in the guide lists specific goals, materials, procedures, and alternative or additional suggestions on ways to teach about American civilization in the 1920s, the 1930s, and in the period from 1945 to 1960. Lessons are arranged in groups according to subject matter. Topics of the groups are: culture, history, popular culture (radio, movies, and best sellers), architecture and painting as artifacts, poetry and plays as artifacts, and dancing and music as cultural exemplars. Concluding lessons deal with the term project, student evaluation, and the final test. Six appendixes contain material on such topics as extending the American Humanities course and decade novels as artifacts. An extensive bibliography is also included. (TS)

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Teaching the Decades

A Humanities Approach to American Civilization

Brooke Workman

CS 202 270

National Council of Teachers of English
1111 Kenyon Road, Urbana, Illinois 61801

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To my wife,
Marilyn

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Foreword

What is flexible and works? A good teacher, of course. And what kind of an idea does a good teacher welcome? Of course, one that is flexible and works. Implicit in the humanities classes of the 1960s was their interdisciplinary nature, an implication that usually required a team to teach the class. *Teaching the Decades*, however, is a guide to an interdisciplinary course that can be taught by one teacher—any teacher who has a little sense of adventure and a pinch of confidence. Central to the course are two very American values: it is flexible; it works.

Here is enough flexibility to tempt the professional who knows that a humanities course cannot be packaged, and at the same time enough specifics to tempt the novice who hopes that it can be. Essentially what both will find is a method rather than a course, a methodology that is illustrated with a humanities approach to American civilization. It describes a way of learning that is applicable to survey courses but is illustrated here with postholing in one of three decades. In postholing, students will dig deep into a short span of American life in its totality—oral as well as written history, radio, movies, best sellers, architecture, painting, poetry, drama, dance, music—but all essentially as a way of learning, a way of examining American values, a way of coming to a better understanding of themselves and their friends.

Flexibility in the course starts by having the class itself choose which of three decades they want to explore—the 1920s, the 1930s or the 1950s. Flexibility, too, is built into the length. The guide is based on ninety lessons, but the course can be shortened to sixty or expanded to a full year. Further, each of the ninety lessons gives not only a procedure but alternatives for reaching the goal of that lesson. And lastly, the suggested materials are just that and are always open-ended.

The method itself is as flexible as the course material. Although all students will be seeking answers to the same basic questions about American values, the method of seeking will vary from individual searches, according to particular interests, to collaborative learning in small groups and committees, to total-class activities. Community involvement, special projects, decision making and consensus seeking will all lead to digging deeper and deeper into the decade.

As for its working, *Teaching the Decades* has been working in Iowa City since 1968. Contributing to its success are not only its flexibility but also its very positive and cooperative spirit, the importance that it attaches to students and to values, and the fact that it is not expensive to initiate. Though having money may be an American value, getting the task done through one's own ingenuity is certainly an American value. The author generously shares of his ingenuity in this guide.

Two other points will also help to make the guide work. First, the bibliography is a working bibliography of materials to be used, not lectures to be read. And second, those who ask whether a humanities course can ever really be evaluated will find some creative recommendations that have already worked. As one student advised a friend after taking a course in the decades, try it.

Evelyn M. Copeland

Preface: The Evolution of an Idea

In the fall of 1968, I began my first year at West High School in Iowa City, Iowa. The school was in its first year—fresh with the smell of paint, a new faculty, a new student body. I had just finished my doctoral studies in American Civilization at the University of Iowa, a three-year hitch after teaching English and social studies courses in Iowa and in the Overseas Schools run by the U.S. government in West Germany.

Everything was new except the curriculum. It wobbled on old familiar legs. I was assigned to teach a second semester of something called "Drama and Poetry" which I assumed to be a literature course. But when the books were transferred late that fall from the other high school, I discovered I was to teach an interpretive reading course! No way. I was poorly prepared, both in academic training and in interest.

I went to our principal and pled my case.

"Well," said Mr. Edwin Barker, "what would you *like* to do?"

I answered immediately, "Teach an American Humanities course." Mr. Barker nodded and told me to go ahead; but he reminded me that time was running short, as was the budget.

So I went home that night and designed an experimental elective course for juniors and seniors, knowing full well that the materials probably would not arrive on time (I was right), that students who opted for "Drama and Poetry" would have to be convinced, and that I was charting a new frontier. I was delighted.

That first year was magnificent. The 1920s American Humanities study convinced me—and the kids, if I read their evaluations right—that we had done something very fine. (I still see and hear from those kids, and they still say the same thing.)

But I feared the Hawthorne Effect.

Then the next year clicked. And the next. As the sections grew, I tried new decades, new ideas—such as oral history, special projects for students who wished they could take the course again. The course-on-a-shoestring (see Appendix F) led in many directions (see Appendixes A through D) during those seven years, notably, to the 1975 student production (see Appendix E). New decades, new seminars, new print and nonprint resources, new options.

My thanks go to all those West High students since 1968 whose talent, enthusiasm, and support have expanded the original American Humanities idea.

Brooke Workman

Introduction

It would be naive to suggest that there is no successful interdisciplinary teaching being done in American schools today, whether by individuals or by teams. I have observed excellent programs, which pursue studies of humanities materials, usually Western civilization materials. Their concern for the important question of "What is Man?" contributes to the students' awareness of themselves, their human environment, and their relationship to the rest of humanity. These courses are vital in any American high school.

The program set forth in this book has a similar involvement with human experience; but while the others often span—in one course—centuries of materials, our concern is intense involvement with familiar American materials. Our use of the American decades means that students involve themselves not only with books, paintings, and music, but also with photographs, radio recordings, films, buildings, and people—parents, grandparents, neighbors, the community. It involves a whole range of experiences—oral history, genealogy, community interaction—which should develop an immediate concern for generational communication, a very live and active American humanism.

The multi-faceted study of a decade builds upon itself, relates the parts to the whole, and continually suggests further curricular flexibility. Our program also accentuates detachment. If Einstein was right when he said that education is what is left after all the facts of school are forgotten, then it would seem that method is what we also want. A study of a decade is not just a study of facts, an immersion in rote memory. We teachers must always remind the students that this experience is useful to them long after they have forgotten the name of a novel or a painting. The ultimate goal must be clear: The students will have a methodology for understanding themselves and the American landscape for the rest of their lives.

Indeed, before the students even investigate a past decade, they must begin with their American value system, the theoretical basis for the "why's" that they will be asking throughout the course, if not throughout their lives. By examining American values, past and present, and how these values are transmitted, the students will better understand themselves and their friends and relatives. They will make that discovery as did one of our students: "I think more about everyday things." This thinking about everyday things is what we are after: the methodology of an American, both outsider and insider, exploring himself and his society.

The following pages develop a workable and flexible design for reaching these two goals in a high school classroom, though the material is highly adaptable for community colleges and for four year colleges interested in developing introductory courses in interdisciplinary studies. The immediate design is for one semester of any of three American eras—the 1920s, the 1930s, or the time from 1945 to 1960. (The World War II era was excluded because its central focus is the global war, a subject well taught in American history courses, yet one which can be reviewed in relation to the 1930s and to 1945-60.) The design consists of usable daily lesson plans with flexible additions and alternatives. It is complete with guides and handouts of value to both teachers and students as catalysts for questions, discussion, and activities. There are guides for small grouping, projects, oral history, genealogy, and evaluation. There are subject matter guides and assignments. The appendix offers alternate course outlines for those who wish to pursue American Humanities in a trimester or full-year program. The bibliography includes information for obtaining books, recordings, films, and other course materials.

Admittedly, this course design seems, at first glance, to be aimed at schools with excellent financial and cultural resources. But careful study of the lessons, the alternatives, and the bibliography should reveal that American Humanities works for everyone because it deals with artifacts and people, with primary sources all around us. The resources—public libraries, local buildings, TV and radio, newspapers, relics in attics, and the community itself—are waiting for students and teachers. Lively sessions, rich with first-hand recollections, have resulted from inviting older citizens to talk and answer students' questions about facets of life in a past decade. Tape-recorded or transcribed from notes, such material can become part of a permanent classroom collection. (For further suggestions on low-budget alternatives, see Appendix F.)

Studying a specific era, a decade, by the interdisciplinary approach is an intensive method of understanding American civilization and its values. But no matter which decade is investigated, the study should always be considered as an exercise in methodology, an introduction to a method which students can apply to any period of the past or to that future which comes long after they have left high school.

The subject matter is and should be fascinating. Certainly the events of the 1920s, the 1930s, and the 1945-60 period are rich with excitement. Certainly, this intense study will make students feel more comfortable, more knowledgeable, about the decade of their choice than they might become through other high school courses. Students will have more time to reflect and learn names and faces which were better known by their parents, grandparents, and great-grandparents. This understanding, this sharing, is very valuable, because students will grow to understand that people much like themselves were molded by circumstances and events. Certainly, the subject matter will be of value in other courses, though it should be stressed that American Humanities is not in competition with these other courses.

The focus must be made clear: the study of one decade is a means to understanding American life in its totality. Students should see their roles as insiders and outsiders who can appreciate and objectively evaluate American culture.

The semester course which follows is, in fact, three courses which can be expanded into two or three trimesters or into a two-semester course. There are also suggestions for future seminars and courses, as well as an indirect suggestion for other American Humanities interdisciplinary courses, other decade or thematic courses. No matter what the course, the concern is for learning a methodology.

The lessons are designed to develop the American Humanities method. Each lesson sets a daily or long-range American Humanities goal; each lesson describes procedures and alternatives for reaching each goal, which, in turn, should relate to previous goals in the total piecing-together of the American Humanities puzzle.

Two concepts underlie our program: (1) Students should gain an understanding of themselves and their society by intense examination of familiar American materials which span various disciplines. (2) The methodology for understanding these materials, involvement and detachment, should provide the basis for future inquiry. An American should be able to appreciate and to analyze the fabric of American life in its parts and in its totality.

Students and teachers and courses should be evaluated. All of us want to know "how we're doing." Most of us need some kind of evaluation to remind us if we have reached our objectives, if we are growing in skill and understanding of the course. All of us seem to thrive on positive evaluation and fear negative criticism. And all of us, I think, need to have some experience with self-evaluation.

This American Humanities program is predicated on the belief that varieties of evaluation benefit everyone—student evaluation of instructor, instructor evaluation of student, student evaluation of student, and periodic self-evaluation and course evaluation. But it is not necessarily based on any one system—behavioral objectives, a bell-shaped grading curve, the use of traditional objective tests and uniform letter grades. It seems to me that these are matters of choice for each school, each teacher, each department, each group of students—all continually evaluating with the system they find most effective and comfortable.

But I will suggest a system of evaluation which has been used with American Humanities, a system noted in the lesson plans but not designed as an ultimate answer to evaluation.

On the first day, the students are told that some educational heresies are going to be committed in the course: no tests, except a final take-home which is described on the course overview sheet; the final test will not be over facts but over the method of the course; conventional letter grades will not be given. Instead, students will be graded H, S, and U, for highly satisfactory, satisfactory, or unsatisfactory work, on the basis of teacher and student observer evaluations (though, as later noted, many students may wish the A through F grades for term projects) and nine-week self-evaluations. His H, S, or U will be the final grade, unless the instructor calls for a conference to discuss his disagreement with the student's choice. Such a conference could be called for a variety of reasons: (1) The instructor might feel the student grade is too low or too high. (2) The conference will be an in-depth discussion of the grade and perhaps an occasion for bargaining. Past experience indicates that few problems arise with self-evaluation and the conference system, probably because it is a positive system of evaluation, useful to everyone concerned.

Students are also told that they will keep class folders for assignments and for evaluation sheets containing records of each assignment. These folders will assist the student at self-evaluation time.

The assignments range from written work, oral presentation, and small group efforts to a semester project which is an important instrument for self- and course evaluation. The projects test the student's total understanding of the methodology. The students should be reassured that the projects will be the outgrowth of careful planning, class instruction in research and writing, a step-by-step system from proposal to final outline, and considerable time for research and student-teacher conferences. The projects are usually considered one of the most valuable and enjoyable parts of the course, since they are the product of student interest and choice, whether they be term papers or multimedia presentations. In fact, the project is one for which students have wished a more elaborate grading system than H, S, and U. It seems that even the teacher comments—often considerable—on the papers and in the folders are just not enough.

Whatever the methods of measurement and evaluation, the spirit of American Humanities should be positive and cooperative. Each lesson, each assignment, each experience should give individual and mutual satisfaction to everyone involved in the course, the satisfaction of increased understanding of oneself and one's American civilization.

Ultimately, this course deals with questions which seek answers. Basic questions, basic answers: What are American values? Why did Americans believe or enjoy or create this during the decade? Do we believe and enjoy and continue to create this now? What does the artifact say about Americans, then and now? How do these ideas and artifacts relate to each other? What does the total relationship mean? In sum, what does it mean to be an American human being?

Course Schedules

On the following pages are tentative schedules for a one-semester American Humanities course focusing on each of three twentieth century eras: the 1920s, the 1930s, and the period 1945-60. Each version of the schedule opens with a section consisting of ten lessons on the idea of culture and American values, with general background on the humanities approach. Actual selection of the decade to be studied is made by the class during Lesson 11.

Handout 1

American Humanities. *Tentative Schedule, 1920s*

The Idea of Culture

1. Orientation
2. Meeting Each Other
3. Culture and Values in Children's Literature
4. Dominant Values and the Top Ten of TV
5. Heroes, Heroines, and Consensus Seeking
6. Other Cultures and Culture Shock
7. Film: *The Humanities Approach*
8. Theories of American Civilization
9. Artifact Day
10. Artifact Day

History: The Decade, 1920s

11. Orientation: Terms and Tentative Schedule
12. Read *Only Yesterday:* Chapters 1, 5, 6, 8, 10, and pages 266-70, 284-89.
13. Film: *The Golden Twenties*
14. Filmstrip-Record or Documentary Records
15. Formation of History Small Groups and Activity Committees (e.g., Handbook, Artifacts, Bulletin Board, Radio)
16. Reading, Research, Small Group Procedures
17. History Small Group 1
18. History Small Group 2
19. History Small Group 3
20. History Small Group 4
21. Class Consensus on History; Orientation to Oral History, Genealogy
22. Open Day
23. Oral History Presentations
24. Oral History Presentations
25. Oral History and Genealogy Presentations
26. Orientation: Term Projects

Popular Culture—Radio, Films, Best Sellers

27. Radio Recordings
28. Radio Recordings
29. Decade Films
30. Decade Films
31. Decade Films
32. Orientation: Best Sellers
33. Reading; Proposals Due; First Conferences
34. Reading; First Conferences
35. Reading; First Conferences
36. *Ragged Dick*
37. *The Great Gatsby*
38. *The Man Nobody Knows*
39. *Babbitt* or *Main Street*
40. Self-Evaluation Day

Architecture and Painting As Artifacts

41. Architecture
42. Frank Lloyd Wright and American Architecture
43. Film: *Frank Lloyd Wright*
44. Orientation: Painting As Art and Artifact
45. The Armory Show
46. Study of Decade Paintings
47. Study of Decade Paintings
48. Study of Decade Paintings
49. Student Teaching of Paintings
50. Student Teaching of Paintings
51. Film on Decade Artist
52. Student Teaching
53. Field Trip: Art Gallery
54. Student Teaching
55. Student Teaching

Poetry and Plays As Artifacts

56. Orientation: Poetry As Artifact
57. Preparation for Small Groups
58. Small Group 1: Poetry
59. Small Group 2: Poetry
60. Small Group 3: Poetry
61. Orientation: Plays As Artifacts
62. Reading and Rehearsal; Resource Person
63. Reading and Rehearsal
64. *The Hairy Ape*
65. *They Knew What They Wanted*
66. *Porgy*
67. Small Group One-Act Presentation
68. Project Final Outline Due; Discussion of Final Project
69. Second Conferences
70. Second Conferences

Dancing and Music As Cultural Exemplars

71. Dancing
72. Dancing

73. Orientation: Music As Cultural Expression
74. Formation of Music Committees
75. Committee Planning Day
76. Music Committee Presentation
77. Music Committee Presentation
78. Music Committee Presentation
79. Music Committee Presentation

Conclusion

80. Term Papers Due
81. Student Project Presentations
82. Student Project Presentations
83. Student Project Presentations
84. Student Project Presentations
85. Student Project Presentations
86. Discussion and Selection of Final Test Artifacts
87. Writing the Final Test
88. Writing the Final Test
89. Return of Term Papers; Discussion
90. Self-Evaluation; Course Evaluation

Final Test

During the last week of American Humanities, you will select a large envelope containing artifacts. You are to imagine that you are living in the distant future—say 3000 A.D.—and on another planet. You have discovered a new planet on your travels, a barren planet on which you find a time capsule containing this envelope. After you return to your home planet, your anthropology society asks that you present a paper in which you describe the artifacts, theorize as to their meaning, and expand upon your analysis by suggesting what you think this barren planet once had for a culture. You are able to translate the language, though you will only know what the artifacts say in themselves. Your report will be from three to five pages.

Handout 1

American Humanities: *Tentative Schedule, 1930s*

The Idea of Culture

1. Orientation
2. Meeting Each Other
3. Culture and Values in *Children's Literature*
4. Dominant Values and the Top Ten of TV
5. Heroes, Heroines, and Consensus Seeking
6. Other Cultures and Culture Shock
7. Film: *The Humanities Approach*
8. Theories of American Civilization
9. Artifact Day
10. Artifact Day

History: The Decade, 1930s

11. Orientation: Terms and Tentative Schedule
12. Read *Since Yesterday:* Chapters 1, 2, 6, pp. 45-53 83-97, 213-17, 222-24, 261-65.
13. Film: *Life in the 30's*
14. Filmstrip-Record or Documentary Records
15. Formation of History Small Groups and Activity Committees (e.g., Handbook, Artifacts, Bulletin Board, Radio)
16. Reading, Research, Small Group Procedures
17. History Small Group 1
18. History Small Group 2
19. History Small Group 3
20. History Small Group 4
21. Class Consensus on History; Orientation to Oral History, Genealogy
22. Open Day
23. Oral History Presentations
24. Oral History Presentations
25. Oral History and Genealogy Presentations
26. Orientation: Term Projects

Popular Culture—Radio, Films, Best Sellers

27. Radio Recordings
28. Radio Recordings
29. Decade Films
30. Decade Films
31. Decade Films
32. Orientation: Best Sellers
33. Reading; Proposals Due; First Conferences
34. Reading; First Conferences
35. Reading; First Conferences
36. *Life with Father*
37. *How To Win Friends and Influence People*
38. *The Grapes of Wrath*
39. *The Late George Apley*
40. Self-Evaluation Day

Architecture and Painting As Artifacts

41. Architecture
42. Frank Lloyd Wright and American Architecture
43. Film: *Frank Lloyd Wright*
44. Orientation: Painting As Art and Artifact
45. The Armory Show
46. Study of Decade Paintings
47. Study of Decade Paintings
48. Study of Decade Paintings
49. Student Teaching of Paintings
50. Student Teaching of Paintings
51. Film on Decade Artist
52. Student Teaching
53. Field Trip: Art Gallery
54. Student Teaching
55. Student Teaching

Poetry and Plays As Artifacts

56. Orientation: Poetry As Artifact
57. Preparation for Small Groups
58. Small Group 1: Poetry
59. Small Group 2: Poetry
60. Small Group 3: Poetry
61. Orientation: Plays As Artifacts
62. Reading and Rehearsal; Resource Person
63. Reading and Rehearsal
64. *Of Mice and Men*
65. *Our Town*
66. *The Time of Your Life*
67. Small Group One-Act Presentation
68. Project Final Outline Due; Discussion of Final Project
69. Second Conferences
70. Second Conferences

Dancing and Music As Cultural Exemplars

71. Dancing

72. Dancing
73. Orientation: Music As Cultural Expression
74. Formation of Music Committees
75. Committee Planning Day
76. Music Committee Presentation
77. Music Committee Presentation
78. Music Committee Presentation
79. Music Committee Presentation

Conclusion

80. Term Papers Due
81. Student Project Presentations
82. Student Project Presentations
83. Student Project Presentations
84. Student Project Presentations
85. Student Project Presentations
86. Discussion and Selection of Final Test Artifacts
87. Writing the Final Test
88. Writing the Final Test
89. Return of Term Papers; Discussion
90. Self Evaluation; Course Evaluation

Final Test

During the last week of American Humanities, you will select a large envelope containing artifacts. You are to imagine that you are living in the distant future—say 3000 A.D.—and on another planet. You have discovered a new planet on your travels, a barren planet on which you find a time capsule containing this envelope. After you return to your home planet, your anthropology society asks that you present a paper in which you describe the artifacts, theorize as to their meaning, and expand upon your analysis by suggesting what you think this barren planet once had for a culture. You are able to translate the language, though you will only know what the artifacts say in themselves. Your report will be from three to five pages.

Handout 1

American Humanities: *Tentative Schedule, 1945-60*

The Idea of Culture

1. Orientation
2. Meeting Each Other
3. Culture and Values in Children's Literature
4. Dominant Values and the Top Ten of TV
5. Heroes, Heroines, and Consensus Seeking
6. Other Cultures and Culture Shock
7. Film: *The Humanities Approach*
8. Theories of American Civilization
9. Artifact Day
10. Artifact Day

The Historical Period, 1945-60

11. Orientation: Terms and Tentative Schedule
12. Read *The Big Change:* Chapter 15; *The Crucial Decade and After:* pp. 260 67, 289-324.
13. Film: *Not So Long Ago*
14. Filmstrip-Record or Documentary Records
15. Formation of History Small Groups and Activity Committees (e.g., Handbook, Artifacts, Bulletin Board, Radio)
16. Reading, Research, Small Group Procedures
17. History Small Group 1
18. History Small Group 2
19. History Small Group 3
20. History Small Group 4
21. Class Consensus on History; Orientation to Oral History, Genealogy
22. Open Day
23. Oral History Presentations
24. Oral History Presentations
25. Oral History and Genealogy Presentations
26. Orientation: Term Projects

Popular Culture—Radio, Films, Best Sellers

27. Radio Recordings
28. Radio Recordings
29. Decade Films
30. Decade Films
31. Decade Films
32. Orientation: Best Sellers
33. Reading; Proposals Due; First Conferences
34. Reading; First Conferences
35. Reading; First Conferences
36. A Mickey Spillane novel
37. *The Man in the Gray Flannel Suit*
38. *The Power of Positive Thinking*
39. *Peyton Place*
40. Self-Evaluation Day

Architecture and Painting As Artifacts

41. Architecture
42. Frank Lloyd Wright and American Architecture
43. Film: *Frank Lloyd Wright*
44. Orientation: Painting As Art and Artifact
45. The Armory Show
46. Study of Decade Paintings
47. Study of Decade Paintings
48. Study of Decade Paintings
49. Student Teaching of Paintings
50. Student Teaching of Paintings
51. Film on Decade Artist
52. Student Teaching
53. Field Trip: Art Gallery
54. Student Teaching
55. Student Teaching

Poetry and Plays As Artifacts

56. Orientation: Poetry As Artifact
57. Preparation for Small Groups
58. Small Group 1: Poetry
59. Small Group 2: Poetry
60. Small Group 3: Poetry
61. Orientation: Plays As Artifacts
62. Reading and Rehearsal; Resource Person
63. Reading and Rehearsal
64. *The Zoo Story*
65. *Tea and Sympathy*
66. *Marty*
67. Small Group One-Act Presentation
68. Project Final Outline Due; Discussion of Final Projects
69. Second Conferences
70. Second Conferences

Dancing and Music As Cultural Exemplars

71. Dancing
72. Dancing
73. Orientation: Music As Cultural Expression
74. Formation of Music Committees
75. Committee Planning Day
76. Music Committee Presentation
77. Music Committee Presentation
78. Music Committee Presentation
79. Music Committee Presentation

Conclusion

80. Term Papers Due
81. Student Project Presentations
82. Student Project Presentations
83. Student Project Presentations
84. Student Project Presentations
85. Student Project Presentations
86. Discussion and Selection of Final Test Artifacts
87. Writing the Final Test
88. Writing the Final Test
89. Return of Term Papers; Discussion
90. Self-Evaluation; Course Evaluation

Final Test

During the last week of American Humanities, you will select a large envelope containing artifacts. You are to imagine that you are living in the distant future—say 3000 A.D.—and on another planet. You have discovered a new planet on your travels, a barren planet on which you find a time capsule containing this envelope. After you return to your home planet, your anthropology society asks that you present a paper in which you describe the artifacts, theorize as to their meaning, and expand upon your analysis by suggesting what you think this barren planet once had for a culture. You are able to translate the language, though you will only know what the artifacts say in themselves. Your report will be from three to five pages.

Lessons

1-10

The Idea of Culture

Lesson 1

Introduction

Goal
Orientation and introduction. This first day should acquaint the student with the nature of the course. It should introduce the student to the method and the content. After the course has been taught once, student evaluations can be used to orient and interest beginning students.

Materials

1. The introductory handout: "American Humanities: Introduction" (Text follows this lesson.)
2. Student evaluations of the course from previous terms, if available.

Procedure

1. With the introductory handout as a guide, the instructor should discuss why this course is being offered and why it is an important course. Explain that this course will deal with a very important question: "What does it mean to be an American?" It will also deal with a more basic question: "What does it mean to be a human being?"
2. Reassure students that this course will be both fun and challenging. It will have great variety: literature, history, films, music, dancing, painting, architecture, popular culture. There will be class activities, many small groups, and individual instruction. After ten lessons on American values, the students will choose a decade to study. All these things will relate to the two questions.
3. Describe the methods of evaluation you plan to use, to allay any fears of failure. I recommend multi-faceted evaluation with the accent on self-evaluation, as described in the introduction.
4. Finally, begin to develop the interdisciplinary concept. You could define the course as relating to students' lives, made up of parts, but parts related to each other. For example, you could direct a class discussion of students' average day, an American day, which, from morning to bedtime, molds the students and reveals their values. Its facets include clothing styles, house and school architecture, the people who teach them, their favorite music and books, television programs and movies, their motorcycles or cars, dancing, sports, art. Students could be challenged with some questions: Why is it that we are one of the few nations with cheerleaders? Why do you dance the way you do, have a certain hair style, when Americans in other decades had other ways and styles? Are we born with a love of football?

Alternative or Additional Suggestions

1. Initiate a discussion on the students' favorite television program. What does the program say about American life?
2. Play a popular recording. What does it say about America?

Handout 2

American Humanities: *Introduction—The Study of the Past and the Present*

Objectives

A. To acquaint students with the interdisciplinary approach.

B. To acquaint students with a vital era in American civilization.

C. To foster individual research based on attitudes of appreciation (humanities), analysis, and objectivity.

D. To encourage students to reflect on their immediate environment as would a cultural anthropologist.

E. To initiate experiments in learning, e.g., use of varied materials, student evaluation, committee and individual projects (such as an in-depth project), and resources—student, school, and community.

Content

"American Humanities" seeks to relate the various parts of American life, past and present, and to understand the relationship of the parts to the whole. In the beginning, we shall discuss such ideas as "culture" and "values." We shall recognize that our social heredity is learned from childhood, though we are not often aware of this legacy. As we reflect on the present, we hopefully shall discover who we are; as we study the past—a particular decade—we shall discover who we were. But it also will be apparent that these discoveries intersect at myriad points. It will become apparent that generations are not only different but also similar. We shall see shifting attitudes, different cars and clothes, but we shall see relationships between decades in such things as literature and art. We shall see how ideas which began in the 1920s or 1930s or 1950s have blossomed today. And as we approach the end of the semester, we should be sensitive not only to facts but also to generalizations. This is *not* just a *content* course; it is more of a *method* course.

As you approach this semester's study, try to set goals of solving some of the following questions:

1. What are the major American values? How are these values—standards of good and bad—transmitted?
2. What are American artifacts? What does each artifact say about American society?
3. What is the relationship between the various American artifacts: poems, TV programs, films, best sellers, paintings, pop records, buildings, dress styles?
4. Is there such a thing as the "spirit" of a time? Did the 1920s "roar"? Was everyone "depressed" in the Great Depression? Did everyone "do nothing" from 1945 to 1960? And just what is the spirit of the present?
5. What does it really mean to be an American? What does it really mean to be a human being?

These questions will be approached in many ways—reading books, watching films, teaching art slides, listening to music, working on a project, participating in large and small group discussions. *But ultimately the answers can only be found by you.*

Lesson
2
Getting Acquainted

Goal

Introduction of the instructor and the students. This day will be an exercise in humanities. Barriers must be broken down; patterns of friendship and interaction must begin. These things must happen because students will be working with each other, often in small groups, and with the instructor. Everyone must begin to know each other.

Materials: None

Procedure

1. The instructor should initiate the lesson by noting that he or she genuinely wants to know the students and to have them know each other. Everyone will be working together in the course.

2. The students and the instructor should pair off with people they do not know or know slightly. Without notes, the pairs should interview each other, asking questions that each would like answered—where the other lives, family, job, other interests, favorite foods, sports, travels, plans for the future. Such questions often lead to friendships, mutual understanding, even to guidance on projects.

3. After about five to ten minutes, the pairs should introduce each other to the class by conveying what each has learned about the other. Now the class has had its first step toward interaction.

Additional or Alternative Suggestion

One method of interaction is forming "Toothpick Trios." With two envelopes of twelve toothpicks, the students and the teacher should be organized into groups of three: two students back-to-back and one student at the side as an observer. The two students will be given the envelopes, one playing the role of Caller and the other the role of Listener. The Caller will form a step-by-step design and give directions to the Listener so that he can form the same design. They must not look at each other. When they are finished, the Observer will tell them if their designs are similar. If they are not, the pair should review or begin again. When the designs do agree, each member of the trio should change roles until all three have successfully completed all three roles. This method involves cooperation, humor, patience, and clarity. It tells people a good deal about each other.

Lesson 3

Culture and Values

Goal
Understanding the concepts of culture and values, especially how values are formed, transmitted, and reinforced.

Materials
1. Handout: "American Humanities: Definitions" (Text follows this lesson.)

2. A children's book or phonograph record. Suggestions: *The Three Little Pigs*, *The Little Engine That Could*, or *The Little Red Caboose That Ran Away.*

Procedure
1. Give every student a copy of the handout. Stress the idea that certain words will be used throughout the course and that these words must be mutually understood.

2. Read or ask a student to read the definitions for "culture" and "values." Stress that people in various parts of the world are different because they learn different things in their "cultures" and therefore have different ideas about what is valuable or "good." Note that Americans who travel are disturbed by the values of different cultures. Ask students who have traveled outside the United States to confirm by anecdote how cultures differ.

3. Then note that the values of a culture are acquired in childhood, often through stories or children's records. Play or read a children's story.

4. At the end of the story, introduce the word "artifact," a man-made object of a culture. Ask them to describe the values being taught to these beginners in American culture by this artifact.

5. For example, *The Three Little Pigs* is really about people, mothers and children, and about such American values as hard work and practicality. There is a concern for success and a kind of humanitarianism, as well as a blend of individualism with conformity. One also notes that the wolf, morally evil force, is now perhaps becoming extinct because it has been stereotyped as a bad animal. Students will suggest many other values that they see, as well as enjoy the humor, if not nostalgia, of hearing these stories.

Alternate Suggestion
Use of a TV videotape or an 8mm film of a children's cartoon also can develop these concepts and remind students of what they and their younger brothers and sisters have watched.

Handout 3

American Humanities: *Definitions*

Culture
Culture is a continually changing pattern of learned behavior and the products of learned behavior (including attitudes, values, knowledge, and material objects) which are shared and transmitted by the members of society. Culture means:

1. That the behaviors of people are largely learned;
2. That they are organized into patterns;
3. That these patterns result from the teaching (conscious or unconscious) of other people;
4. That they exist in the form of both material objects and intangible thought-habits like attitudes and knowledge;
5. That they tend to be somewhat uniformly shared by members of society, learned from and taught to each other largely unconsciously;
6. That these ways of doing and ways of thinking make up the pattern of human lives;
7. That these ways are constantly changing.

Society
Society may be thought of as the organized group of people who enact a culture. They constitute a group of people who have lived together long enough to become organized and to consider themselves and be a unit.

Values
Values are ideas which contain or express prevailing estimates which people have of the relative worth or importance of things. Americans often express values in terms of money, but we also value success, beauty, a high standard of living, democracy, speed, and education. People within a culture—a subculture—have their own special values. For example, middle class people often value education more than working class people. Upper class people often value lineage more than do the other two classes.

Attitudes
An attitude is an orientation of "tendency to act" in some way toward some person or situation or object or idea. Stated simply, attitudes amount to likes and dislikes, attractions and repulsions, interests and apathies. Sometimes they are covert or hidden or masked. They are learned gradually; often they result in stereotypes or caricatures. The controllers of the media of mass information try to shape our attitudes. Many of us have conflicting attitudes towards the same object; this is called ambivalence.

Social Class
A social class is any portion of a community marked off from the rest by social status—prestige, esteem, honor, power. A ranking system exists in most cultures, even in American society, where much lip service is paid to democracy. Status determinants vary, but often include wealth, education, sex, race, religion, nationality, occupation, lineage. The 1920s, for example, has often been called the age of the rise of the middle class American.

Lesson 4

Dominant American Values

Goal
Understanding dominant American values.

Materials
1. Handouts: "American Humanities: Dominant American Values," and "Assignments: Value Transmission and Reinforcement." (Texts follow this lesson.)

2. On the chalkboard: The Top Ten Television Programs, according to a recent popularity poll, such as the Neilsen Poll, which can be found in *Variety* or recent magazines or newspapers.

Assignment
Students should copy the Top Ten Television Poll. They should select one program to analyze: (1) Summarize the plot. (2) Identify the dominant values in the program and in the sponsor's advertising by giving examples. Most students should find at least eight values. They should be given a week so that they can study the program they wish to see. DUE DATE:__________________.

Procedure
1. Summarize the previous lesson on culture and values.

2. Note that television is a major means of transmitting values for everyone from children to adults. Ask the students to describe how various age groups are reached by value instruction and reinforcement.

3. Give each student a copy of the dominant values handout, as well as the assignment sheet.

4. Ask students to copy the Top Ten list from the board; then describe the assignment, especially as an exercise in finding values that large groups of Americans accept.

5. To help students understand the assignment, the instructor should *not* simply read the list aloud. Instead, ask students to think of American heroes and heroines, past and present, that Americans generally agree upon. This is what dominant values means. Ask students to volunteer names for a chalkboard list. After about thirty names—one per student—are written on the board, ask students to look at the handout and find a value which matches a hero or heroine. Place the value beside the name. Some names will have more than one value. Remind students that not all heroes and heroines are liked by everyone, nor are they all law-abiding (American folk heroes like Jesse James), nor are they all real people (we have fictional heroes, too).

6. Ask the class to decide on one person as the most admired by Americans. What values does this person represent?

Additional and Alternative Suggestions
1. Students should be reminded of how heroes can be identified: faces on coins and stamps, names of schools and public buildings and streets, statues, even names of children at birth. Does any student have a name of a hero or heroine?

2. Ask students how values can conflict. Remind them that value conflict, ordering of values by priority, and both liking and disliking a value (ambivalence) often occur in America. Discuss our ecology, where science, material comfort, and efficiency—as well as other values—conflict. Ask students for examples, such as the conflict over the use of automobiles.

3. The instructor or AV department could develop a series of slides based on local scenes and/or magazine photographs which convey one or more of the dominant values each, and all fifteen in the total series. An example would be a slide of the American flag or Washington, D.C. monuments to define visually the values of patriotism and nationalism. Show the slides through once. Then ask students to remember what they saw and refer to the values handout or to re-examine each slide and define each as to one or more values. The slides should trigger a discussion on values—conflicting values, student ranking of values, and the intensity of the student involvement with certain values. Music and a taped narrative might be employed also in this series or an alternate program on a theme such as "What Is America?"

4. The instructor could initiate a values clarification discussion. Topic: If *you* were to inherit a million dollars *right now*, what would you do? Ask three or four students Write their responses on the board. Then define their response in terms of values. Example: a student may want a big car, more clothes, a house in Florida. Value: Material comfort.

Handout

4

American Humanities: *Dominant American Values*

1. Achievement and Success
In our competitive society, stress is placed on personal achievement. This is measured in accomplishments, such as economic ones. Success lays emphasis on rewards. Success is involved with activity; failure is often assigned to character defects. Success is often equated with bigness and newness.

2. Activity and Work
Americans also value busyness, speed, bustle, action. The frontier idea of work for survival is still with us, as is the Puritan ethic of work before play. Work becomes an end in itself. A person's worth is measured by his performance.

3. Moral Orientation
Americans think in terms of good and bad, right and wrong—not just in practical terms. Early Puritan ideas of working hard, leading an orderly life, having a reputation for integrity and fair dealing, avoiding reckless display, and carrying out one's purposes still holds weight.

4. Humanitarianism
Much emphasis is placed on disinterested concern, helpfulness, personal kindliness, aid and comfort, spontaneous aid in mass disasters, as well as impersonal philanthropy. This emphasis is related to equalitarian democracy, but often it clashes with our value of rugged individualism.

5. Efficiency and Practicality
Germans refer to our "Fordismus" or belief in standardization, mass production, and streamlined industrialism. We like innovation, modernity, expediency, getting things done. We value technique and discipline in science. We enjoy short-range adjustments in immediate situations. Practicality again means active interest in workability.

6. Progress
Americans look forward more than backward. We resent the old-fashioned, the outmoded. We seek the best yet through change. Progress is often identified with the Darwinian idea of survival of the fittest and with the free private enterprise system.

7. Material Comfort
Americans enjoy passive gratification—drink this, chew that, take a vacation. We prefer happy endings in movies. We enjoy consumption, and our heroes before 1920 were more from social, commercial, and cultural worlds of production; but after 1920 the heroes came more from the leisure-time activities of sports and entertainment. Yet, Americans also enjoy culture and "work" at do-it-yourself hobbies and vacations.

8. Equality
Our history has stressed the equality of opportunity, especially economic opportunity. We feel guilt, shame, or ego deflation when inequalitarianism appears. While discrimination exists, there is much lip service to formal rights, legal rights. Equality is not a pure concept but largely two-sided: social rights and equality of opportunity.

***Adapted from *American Society: A Sociological Interpretation*, by Robin M. Williams, Jr. Third edition. (New York: Alfred A. Knopf, 1965), pp. 396-470.**

9. Freedom
Americans also seek freedom *from* some restraint, having confidence in the individual. Freedom enters into free enterprise, progress, individual choice, and equality. It has not meant the absence of social control.

10. External Conformity
Americans also believe in adherence to group patterns, especially for success. Economic, political, and social dependence and interdependence call for some conformity. If all men are equal, each has a right to judge the other and regulate conduct to accepted standards.

11. Science
Americans have faith in science and its tools. Science is rational, functional, active. Science is morally neutral. It adds to our material comfort and progress.

12. Nationalism-Patriotism
Americans feel some sense of loyalty to their country, its national symbols and its history. Foreigners observe how we value our flag and our national anthem, how we believe that America is the greatest country in the world.

13. Democracy
Americans have grown to accept majority rule, representative institutions, and to reject monarchies and aristocracies. They accept law, equality, freedom.

14. Individual Personality
We protect our individualism by laws and by the belief in one's own worth.

15. Racism and Group Superiority
This is a deviant theme, not central, but still widespread.

Handout

5

American Humanities: *Assignments—Value Transmission and Reinforcement*

Directions
Below are two assignments for discovering how American values are transmitted and reinforced in contemporary society. Note the due dates.

Assignment 1
On the board is a list of the ten most popular television programs according to a recent poll. Since TV is one of the most popular of the mass media, these programs should reveal dominant American values. Using your Dominant Values sheet, listen to and observe any *one* of these programs. Then write a short paper (minimum: one page) in which you discuss: (1) The plot of the program; (2) The dominant values you find in the program and in the sponsor's advertising. See how many you can find, and be sure to give clear examples of each for the program. You should find at least eight values. DUE:________________________.

Assignment 2
Select one of the following for another method of discussing Dominant American Values. DUE:________________________.

1. Cut out ads from newspapers and/or magazines for each of the fifteen Dominant American Values. Identify each with a sentence or two of explanation.
2. Cut out a Sunday comic strip *or* any three newspaper cartoons. Then write a values analysis (at least one page) of the strip or the cartoons.
3. Observe any children's cartoon program on TV, such as one of the weekend series. Then write at least a one-page analysis of values being transmitted or reinforced.
4. Using *TV Guide*, make an analysis (at least one page) of the types and frequency of programs on prime time (6:30-10 p.m.) on the three major networks.
5. Observe and time a network (local or national) news program. Write an analysis (at least one page) on the values of the program, i.e.. the order of presentation, the time given to each item, the use of on-the-spot reporting.
6. Some American Humanities students say that Walt Disney has created our American Dream, our mythology. Examine *Life*, October 15, 1971; Richard Schickel's *The Disney Version* (Simon & Schuster, 1968; Avon, 1969), or any Disney film or TV program and then write at least one page on what Disney means to America. Look at the values sheet.
7. Take a poll of who students at your school call their Ten Top Heroes and Heroines. Then write at least one page on your results.
8. Hero Analysis. The faces of heroes and heroines are often found on the covers of popular national magazines. Read any one cover story of a magazine like *Time* or *Newsweek* and then analyze (at least one page) the hero in terms of the dominant values.

Lesson
5
Heroes and Heroines

Goal

This lesson has two interacting goals: reinforcing the previous lesson on heroes and heroines and beginning small group activity where consensus seeking will occur.

Materials

Handout: "Heroes, Heroines and Consensus Seeking." The sample following this lesson can be altered by using the latest polls on most-admired people. These often appear around the end of the year in newspapers. Various magazines have conducted their own polls, which tend to reflect the values of their readership. Each January, *Gallup Opinion Index* publishes results of the yearly poll used as an example in the accompanying handout.

Procedure

1. Review the previous discussion of heroes as a cultural phenomenon. Note that while not everyone agrees on heroes and heroines, there is usually a national consensus about those at the top, such as the President.
2. Give each student a copy of the handout.
3. Describe the lesson as a further examination of the idea of heroes, as well as a time to think about small grouping, which will be a major feature of the course.
4. Note the directions: (1) The scrambling of the admired people's names. (2) The use of observers who can evaluate the success of a group in reaching its goal.
5. Ask for volunteers or pick eight students, the usual size of a small group, for consensus seeking. Then ask the eight to leave the room for a few minutes.
6. When the group is outside, ask for four volunteers or observers to take notes on each of the points listed at the bottom of the handout on consensus seeking.
7. Ask the small group to return and form a circle. Tell them that they have twenty minutes to rank the names on the lists, 1 to 10, by consensus.
8. The discussion will reveal students' values, as well as their use of dominant American values. It will reveal the problems and successes of group interaction, as well as be important for understanding how individual students work in a group.
9. At the end of twenty minutes, a member of each small group should write that group's final lists on the board. Ask the four observers to describe their small group in terms of each of the four points: group participation, influence, group atmosphere, and methods of consensus. The observer's evaluations will be useful to the members of the group, as well as to the class, in preparation for small groups later.
10. The instructor writes the actual poll results on the board. The class discusses the two polls, their reactions to differences among the small-group guesses, and the values implied in the rankings. The instructor summarizes the reactions.

Alternative or Additional Suggestions

1. The instructor might ask another teacher or adult to participate in the consensus seeking group to reveal values of those other than teenagers.

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2. Various ways of revealing the correct order can be used. The teacher can put the ranking of the groups on the board, then ask the class members to respond to the list, and finally reveal the poll, noting and discussing the two lists.

Correct Answers for Accompanying Handout

Most-Admired Men: (1) Henry Kissinger, (2) Billy Graham, (3) Gerald Ford, (4) Edward Kennedy, (5) George Wallace, (6) Nelson Rockefeller, (7) Richard Nixon, (8) Barry Goldwater, (9) Ronald Reagan, (10) Henry Jackson.

Most-Admired Women: (1) Golda Meir, (2) Betty Ford, (3) Pat Nixon, (4) Rose Kennedy, (5) Happy Rockefeller, (6) Shirley Chisholm, Indira Gandhi, (7) Coretta King, (8) Lady Bird Johnson, (9) Jacqueline Onassis, (10) Mamie Eisenhower.

Handout
6
American Humanities: *Heroes, Heroines and Consensus Seeking*

Directions

Every year various national polls seek to find the ten most popular men and women in America. Popularity is tied to our values. Below are lists of ten most-admired men and ten most-admired women, selected in Gallup Polls in late 1974. Americans, coast-to-coast, were asked this question: "What man/woman that you have heard about, living today in any part of the world, do you admire the most?"

Both lists are scrambled. Rank the people according to how you think Americans would rank them in such polls.

Most-Admired Men	**Most-Admired Women***
1. Edward Kennedy	1. Lady Bird Johnson
2. Billy Graham	2. Jacqueline Onassis
3. Henry Kissinger	3. Pat Nixon
4. Gerald Ford	4. Coretta King
5. Richard Nixon	5. Betty Ford
6. Nelson Rockefeller	6. Golda Meir
7. Barry Goldwater	7. Shirley Chisholm
8. Ronald Reagan	8. Mamie Eisenhower
9. George Wallace	9. Happy Rockefeller
10. Henry Jackson	10. Indira Gandhi
	11. Rose Kennedy

*There was a tie for sixth place in the actual poll, published in the January 1975 issue of *Gallup Opinion Index* (p. 27).

Small Group (eight students)

Consensus Taking: A small group will explore this topic and try to reach some consensus or agreement as to how they believe Americans ranked the names.

Specific Instructions:

1. Avoid arguing. Approach the task on the basis of logic.
2. Don't change your mind just to avoid conflict. Modify your position so that it allows you to support logical solutions or at least partial agreement.
3. Avoid conflict-reducing techniques such as a majority vote.
4. Avoid pressuring and bringing into line individuals to reduce your own feelings of tension.
5. View differences of opinion as helpful.

The Observers: Your job is to observe the group operations, the way they handle a problem in seeking consensus. Consider the following points:

1. Participation: Did everyone participate? Who participated the most? Did someone assume leadership? Did someone become a recorder or secretary? Did anyone dominate the discussion? Did they leave the subject?
2. Influence: What ways did members influence each other—facts, logic, argument, raising the voice, pressuring? Did they listen to each other? Did they respond to each other? Did some give in to be pleasant?

3. Group Atmosphere: Were the members cooperative and pleasant? Were they intense? Did anything prevent consensus?

4. Methods of Consensus: How did they try to achieve consensus? Did they vote on each person or begin with Number 1 or Number 10? Did they use some method of solving serious disagreements? In what ways did they modify their positions?

Lesson
6
Values of Other Cultures

Goal
Understanding the values of people from other cultures and how they can experience cultural shock.

Materials
Invite one or more foreign students or visitors to the class. If these are not available, find persons who have recently traveled to another country.

Assignment

1. Remind students of the due date of Assignment 1 on the Value Study sheet preceding Lesson 5.

2. Tell them to begin Assignmênt 2 on the Value Study sheet. Refer to the sheet and the variety of choices. Announce the due date:____________________________.

Procedure

1. After announcing the assignment, introduce the visitor (or visitors) who has lived in or visited another culture. Ask the visitor or the class to give a few facts about the culture.

2. Remind students that it is often difficult to live in another culture; one can experience culture shock when one confronts different values. Remind them of how difficult it might be if they were in the visitor's culture and were asked to visit a high school. Yet also note that outsiders can be good observers of things people in the culture no longer notice. The object of the lesson is to learn about each other, not to prove which is better.

3. The discussion may begin with the visitor inviting questions or beginning remarks about his country, or the instructor can lead with an American Humanities question, such as "What differences exist between your country and America?" During the discussion, the instructor should seek answers for other cultural questions: (1) How did you learn about American society? (2) Did America turn out to be different from what you expected? (3) Who are the heroes of your country? (4) What concrete word or object symbolizes your country and also America? (5) What do you like or dislike about America?

4. About five or ten minutes before the period ends, thank the visitor for coming. After the visitor leaves, invite students to respond to his or her values and observations.

Additional Suggestion
Ask the visitor to bring photographic slides of his country. If this is not possible, the instructor should find visual materials to help students see the contrast between cultures.

Lesson

7

The Humanities Approach to Culture

Goal

Understanding the humanities approach, as well as the analytic approach, through use of audiovisual material.

Materials

The instructor should add variety to the classroom experience by presenting a film which will convey the spirit of the humanities, the belief that all people are in search for answers to their individual and cultural identities. Suggestions: (1) *Humanities: What They Are and What They Do*, and (2) *Why Man Creates*. (See Bibliography for sources.)

Procedure

1. Review the earlier statement that this course is not just aimed at objectivity. Americans must learn to enjoy and appreciate human experience. Enjoyment and appreciation often mean knowing more about life and finding those things that make us happy. They mean knowing more about people—people of all ages, of many cultures. We may find answers to understanding ourselves and others by enjoying a poem, a film, a painting, dancing, singing, or just talking with someone.

2. Show the film.

3. Discuss student reactions to the film. Ask students what they believe cultures have in common, such as the concept of the family.

Alternative Suggestion

Instead of using an educational or commercial film, have students or the school AV department prepare a slide show with music illustrating the humanities approach. Resource persons or students could bring in American artifacts which give them great enjoyment.

Lesson
8
American Civilization

Goal
Developing the idea of America as a civilization about which people today have theories and people tomorrow will have theories.

Materials
1. *The Weans* by Robert Nathan (Knopf, 1960).
2. *The New People* by Charles Winick (Pegasus, 1968).
3. Or some other materials that the instructor feels will convey the idea of theory about America.

Assignment
Describe Artifact Days, Lessons 9 and 10, during which students will bring in and discuss some tangible artifact of modern America which reveals American values, e.g., practical TV dinners or chewing gum which is part of our gratification value (material comfort).

Procedure
1. Announce the Artifact Days assignment.
2. Note that future archaeologists may find some of the artifacts and use them to determine the nature of American civilization. Ask students what archaeologists usually find. Discuss time capsules.
3. Read from any section of *The Weans*, Robert Nathan's amusing account of archaeologists finding America.
4. Remind them that many Americans today have theories about American civilization, among them Charles Winick, who writes in *The New People* about how American sex roles are becoming blended in the "Age of the Neuter."
5. Any part of the Winick book can invite excellent discussion. One method might be to ask students to list (on the chalkboard) ways men and women are becoming more and more alike. These discussions can lead to definitions about sex roles in America, the way children learn these roles, and amusing sidelights on Barbie dolls vs. baby dolls, the new clothing and hair styles, people's names, the recent dance styles, the American love of sports.

Additional or Alternative Suggestions
Part of the discussion might review what students have found and written on their Top Ten TV analyses. What theories do they have about America based on these values assignments?

Lessons 9-10

Everyday Objects As Artifacts

Goal

Understanding everyday objects as artifacts of modern American culture representing various values.

Materials

The students should bring one artifact to class.

Procedure

1. Review the previous concepts of culture, values, and artifacts.

2. Ask students to describe their objects and to define them in terms of American values.

3. Encourage the class to respond to each artifact, expanding on their experiences with the artifact. These anecdotal discussions can be very useful and hold the interest of the class. The instructor should enter into the discussion and bring an artifact, too.

4. When everyone is finished during the tenth lesson, students should be asked to name artifacts that also might have been discussed.

5. The instructor should remind students that they have now completed the section on "The Idea of Culture." They are now ready to use some of the ideas and tools of these ten lessons in the weeks ahead when they examine an American decade. They will be studying a recent period during which their relatives' values, if not their own, were formed. During Lesson 11 they will choose the decade.

Lessons

11-25

History

Lesson

11

Selecting a Decade

Goals
Selecting a decade. Beginning the orientation to the decade. Beginning research and involvement with people of the decade.

Materials
Handout: "American Humanities: Names and Terms of the Decade." (Text follows this lesson.)

Assignment
The students are to write a one-line explanation of each term either on the handout or on a separate sheet of paper. They should be encouraged to seek help not only from printed materials in the library, but also from parents, grandparents, or members of the community.

Procedure

1. Review the first ten lessons stressing methods that will be usable in decade study.

2. Note the choices: 1920s, 1930s, or 1945-60. Make three columns on the board and ask students to volunteer what they know or think they know about each era. The teacher can add his or her own observations but should avoid generalizations which could bias students throughout the course.

3. The class should then vote for the decade of their choice. (A first ballot could narrow the field to two; a majority vote could then be taken.)

4. Give each student copies of the Names and Terms sheet.

5. Briefly survey the varieties of experience afforded by the course as noted in the Tentative Schedule. (Text follows the Introduction.) To reduce the amount of duplicating, you may wish to wait till Lesson 12 to hand out copies, so that only the schedule for the decade of the students' choice need be reproduced. Using the chalkboard if necessary, note the first ten lessons, the focuses of the other sections, the term project, and the final test. Mention experiences that you think students will find especially enjoyable.

6. Assign the Terms research, inviting students to seek assistance from those who should know the answers: members of their families. To initiate the research, the teacher should explain any five terms which the class agrees look difficult. To stimulate curiosity, the instructor should expand on any one term. (Many of the terms can be found in the Frederick Lewis Allen books on the decades, listed in the Bibliography and in Lesson 12.)

Additional Suggestion
To whet curiosity and relate the lesson to Artifact Days, the instructor could display an artifact from the decade, such as a high school yearbook, an old record, a photograph, or clothing.

Handout 7

American Humanities: *Names and Terms of the Decade—1920s*

DUE:____________________

Gertrude Ederle
Douglas Fairbanks
The Galloping Ghost
KDKA
The Jazz Singer
flapper
Volstead Act
F. Scott Fitzgerald
Monkey Trial
Man O' War
Aimee Semple McPherson
H. L. Mencken
Sinclair Lewis
Will Rogers
flivver
George Herman Ruth
The Sheik
Spirit of St. Louis
Teapot Dome
Sacco and Vanzetti
Eugene O'Neill
Florenz Ziegfeld
Rudolph Valentino
St. Valentine's Day Massacre
Rudy Vallee
Gene Tunney
Al Smith
Al Capone
bootleggers
Black Six Scandal
Black Thursday
Clara Bow
Jack Dempsey
Four Horsemen
Emile Coué
Floyd Collins
Enrico Caruso
Peaches and Daddy
Eugene Debs
The Red Scare
normalcy
Calvin Coolidge
Rhapsody in Blue
Charles Lindbergh
Jazz Age
speakeasies
Billy Sunday
Clarence Darrow
Paul Whiteman
Main Street
Bruce Barton
The Waste Land
"Avalon"
This Side of Paradise
Hal Roach
Harry Houdini
Dorothy Dix
Carl Sandburg
Babbitt
KKK
Jimmy Walker
Warren Harding
Louis Armstrong
Mah Jongg
Tin Lizzie
Al Jolson
Buster Keaton
W. C. Fields
Tom Mix
Erich von Stroheim
The Great Gatsby
The Saturday Evening Post
bobbed hair
Charlie Chaplin
John Marin
Bing Crosby
Bix Beiderbecke
Fats Waller
Blind Lemon Jefferson
Frank Lloyd Wright
Bobby Franks
Laurel and Hardy
Gertrude Stein
Ernest Hemingway
Charleston
Harlem Renaissance
George Bellows
The Smart Set
What Price Glory?
Edna St. Vincent Millay
Bobby Jones
Henry Ford
Knute Rockne
bathtub gin
marathon dancing
Herbert Hoover
Miss America
skyscrapers
knickers
Freud

Handout

7

American Humanities: *Names and Terms of the Decade—1930s*

DUE:____________________________

Fred Allen
Huey Long
Lou Gehrig
REA
Gerald Nye
Joe Louis
Jesse Owens
Clark Gable
John Dillinger
The Hundred Days
Fiorello LaGuardia
Hoovervilles
Okies
Guy Lombardo
The March of Time
Fireside Chats
Milo Reno
Brain Trust
dole
Rexford Tugwell
CCC
Father Divine
Amos 'n' Andy
Woody Guthrie
Ding Darling
Amelia Earhart
Hindenburg
Wallis Simpson
jitterbug
Francis E. Townsend
Bernarr Macfadden
Charles E. Coughlin
Gene Autry
"Slinging Sammy" Baugh
Tobacco Road
TVA
Scottsboro Boys
Sally Rand
Alfred Landon
Bruno Richard Hauptmann
John L. Lewis
Marx Brothers
Fibber McGee and Molly
"Life Is Just a Bowl of Cherries"
Harry Hopkins
"Who's Afraid of the Big Bad Wolf?"
Jack Teagarden
technocracy
Bonus Army
It Happened One Night
Gone With the Wind
The Wizard of Oz
German-American Bund
Share the Wealth
Bank Holiday
swing
Leadbelly
Frank Lloyd Wright
boondoggling
G-Men
bingo
Wrong Way Corrigan
Ruby Keeler
Glenn Cunningham
Langston Hughes
Clifford Odets
proletarian literature
Henry Wallace
Jean Harlow
Dust Bowl
Grant Wood
Thomas Hart Benton
Bank Night
scrip and warrants
Mae West
Frances Perkins
Richard Wright
Shirley Temple
Joe DiMaggio
George Gershwin
Walter Lippman
Ginger Rogers
WPA
Kate Smith
Jack Benny
Orson Welles
Dionne Quints
dance marathons
The Grapes of Wrath
Edward Hopper
Aaron Copland
tree-sitting
John Dos Passos
Blue Eagle
FDR
"September Song"
Pearl Buck
Benny Goodman
Norman Thomas
Mr. Smith Goes to Washington

Handout 7

American Humanities: *Names and Terms of the Decade—1945-60*

DUE:____________________

Brooklyn Dodgers
Death of a Salesman
Thomas E. Dewey
The Best Years of Our Lives
zoot suit
Gorgeous George
Johnny Ray
Ava Gardner
Oscar Hammerstein
Joe Louis
Audie Murphy
Nature Boy
Alger Hiss
The Naked and the Dead
From Here to Eternity
Satchel Paige
Pyramid Clubs
Oklahoma!
Henry Wallace
Lana Turner
snafu
Tales of the South Pacific
Norman Rockwell
Frank Sinatra
beatnik
Joseph McCarthy
3-D movies
Vance Packard
On the Road
John L. Lewis
Van Johnson
William Faulkner
Jackie Robinson
Adlai Stevenson
John Foster Dulles
bobby sox
Richard Nixon
The Catcher in the Rye
Little Rock Central High School
Lolita
Allen Ginsberg
Willem De Kooning
Amos 'n' Andy
Gentleman's Agreement
Li'l Abner
brainwashing
Alfred Kinsey
Rita Hayworth
Robert Motherwell
Jackson Pollock
G.I. Bill
Sputnik I
Frank Lloyd Wright
Eero Saarinen
Mack the Knife
Jonas Salk
Inchon
Karl Shapiro
Ben Shahn
The Man in the Gray Flannel Suit
Henry Aldrich
No Can Do
Captain Video
"I'm My Own Grandpa"
Humphrey Bogart
On the Waterfront
James Dean
Marlon Brando
Hiroshima
rock 'n' roll
jitterbug
Elvis Presley
Mickey Mantle
Marilyn Monroe
Douglas MacArthur
Billy Graham
cold war
Uncle Milty
Andrews Sisters
Gary Cooper
Marty
Twenty-One (NBC)
"Some Enchanted Evening"
panty raids
Asian flu
Brown vs. Board of Education of Topeka ('54)
Pogo
Picnic
eggheads
white bucks
Perry Como
"Omnibus"
Mickey Spillane
Eddie Arcaro
General William Dean
hula-hoops
Alexander Calder
sack dress
Mies van der Rohe

Lessons
12-14
History of the Decade

Goals
Reinforcement of student research on terms. Orientation to the historical period through audiovisual materials.

Materials
1. Handout: "American Humanities: Tentative Schedule" for the decade chosen by the class during Lesson 11. (Text follows the Introduction.) Note the word tentative, since both teacher and students may decide to change the order and the materials. The schedule is to remain flexible to meet the needs of the class, as well as the alterations in a continually changing all-school environment.

2. Assigned readings for small group discussions. Suggested readings:
   1920s:
      Only Yesterday by Frederick Lewis Allen, Chapters 1, 5, 6, 8, 10, and pages 266-70, 284-89.
   1930s:
      Since Yesterday by Frederick Lewis Allen, Chapters 1, 2, 6, and pages 45-53, 83-97, 213-17, 222-24, 261-65.
   1945-60:
      The Big Change by Frederick Lewis Allen, Chapter 15; and *The Crucial Decade and After* by Eric Goldman, pages 260-67, 289-324. (See Bibliography.)

3. Artifacts of the decade to initiate the lesson, or use the Time-Life *Fabulous Century* books.

4. Audiovisual materials: Suggested either/or materials:
   1920s:
      The Golden 20's, film; *I Can Hear It Now, 1919-32*, record; *American Decades: The 20's*, filmstrip-record.
   1930s:
      Life in the Thirties, film; *I Can Hear It Now, 1933-45*, record; *American Decades: The 30's*, filmstrip-record.
   1945-60:
      Not So Long Ago, 1945-60 and *The Eisenhower Years*, films; *Sounds of History: The Great Age of Change*, record; *American Decades: The 40's, The 50's*, filmstrips-records.

Assignments
1. The students should continue working on the Terms sheet. Many of the terms will be explained in the readings and in the audiovisual materials.

2. The students should begin the readings noted on the Tentative Schedule handout.

Procedures
1. The lesson could begin with use of an artifact to remind students of their choice of decade and of the assignment on terms. They also should note that many decade artifacts are still in existence, perhaps in their own homes.

2. They should be told of the reading assignment for small groups. If the class is working with multiple copies of the books, this is the time to hand them out.

3. Small group procedures will be discussed later, but students should be encouraged to take notes on the readings on such questions as "What were the major characteristics of the decade?" and "What important things were happening then that may have bearing on today?"

4. The audiovisual materials should be used for the three days to reinforce reading and research. Allow time for reading and research.

Lesson 15

History: Small Group Activities

Goals
Preparation for small group discussions. Establishing activity committees which will work on reinforcement tasks when not in small group discussions.

Materials
Handout: "American Humanities: Small Group Discussion Procedures." (Text follows this lesson.)

Assignment
1. Announce the four activity committees first. Take volunteers for the Handbook Committee, the Bulletin Board Committee, the Artifacts Committee, and the Radio (or TV, if videotapes available) Committee.

2. Then organize the History Small Groups, trying to keep the students on the Bulletin Board, the Artifacts, and the Radio Committees together, since they must work as units on their activity when their History Small Group is not meeting.

Procedure
1. Students should be reminded of the due date for the Names and Terms assignment, preferably on Lesson 16.

2. Before discussing small group procedures, stress that the activity committees will function when the students are not in small group sessions. These activities will reinforce what students are reading and will be useful later, e.g., in oral history sessions and project preparation.

3. Activity Committees:
   a. Committee 1: The Handbook Committee. This committee will make a class handbook with each member writing (type or print on a ditto master) either a "Story of the Year" or "Major Events of the Year," for each year of the decade. This committee can consist of ten or twenty students (fifteen or thirty for 1945-60). The "Story of the Year" must be a one-page prose newspaper-type article, while the "Major Events of the Year" must have a uniform format. (See examples of each following this lesson.) If the class is very large, or if the instructor wishes to drop Committees 2, 3, or 4, the Handbook could be extended with a decade slang dictionary, articles on famous personalities, or a Man or Woman of the Year. Be sure to appoint someone to make a cover for the Handbook.
   b. Committee 2: The Bulletin Board Committee. This group of five to eight students should be responsible for making a classroom bulletin board which conveys their conception of the decade. It will be interesting to see how this conception holds up during the course.
   c. Committee 3: The Artifacts Committee. This committee of five to eight students should be responsible for an artifact presentation day (or part of a day) and/or a display in the library. They must gather materials. A fashion show is an excellent program for such a committee.
   d. Committee 4: Another possibility would be a group of five to eight students who would prepare and present a radio or TV show. It could be a kind of "I Can Hear (or See) It Now" program or a parody of old radio or TV shows.

4. The instructor should decide which committees would be best for the course and the size and interests of the class. Whatever the decision, the small groups for history discussion should not be more than ten students. The activity committees should choose a chairman who will delegate responsibilities, a secretary who will record the members' names and re-

sponsibilities, and an observer, who, along with the secretary, will report to the instructor for evaluation.

5. Give each student the handout on small group procedures. During Lesson 16, these procedures will be reviewed and time will be given for reading and/or meetings of activity committees.

Sample Major Events of the Year 1928 from a Class Handbook

Politics

1. Election Year. Republican candidate is Herbert Hoover. Democrats choose Alfred E. Smith. Smith is Catholic and some people think the Pope would take over if he won. Hoover wins easily.
2. August 27: Kellogg-Briand Pact, outlawing war, is signed in Paris.
3. The great Republican campaign slogan: "A chicken in every pot, a car in every garage."

Statistics

1. The population of the U.S. in the 1920s: 105,710,620.
2. In 1928, over 437,000 people leave the U.S. for foreign parts.
3. Radio sales in 1928 are $650,550,000 compared to $60,000,000 in 1922.

Sports

1. On September 27, a new home-run record is set by Babe Ruth. It is his 60th home run of the season.
2. The national football champion is the University of Southern California, coached by Howard Jones. Record: 9-1-0.
3. Vito wins the 60th annual Belmont Stakes, paying 10-1.

Entertainment

1. Mickey Mouse makes his debut and is a star overnight.
2. The New York police close another Mae West show, this time "Pleasure Man."
3. On April 7, the first successful demonstration of TV takes place in New York. Walter S. Gilford of American Telephone and Telegraph Company speaks with Secretary of Commerce in his office in Washington.
4. The first talking motion picture is shown, *The Jazz Singer* starring Al Jolson.

Art, Music, Literature

1. Popular songs of the day: "Makin' Whoopee," "Silvermoon," "Bill," "Can't Help Lovin' That Man," "Make Believe," "Am I Blue?", "Lover," "You're the Cream in My Coffee," "Crazy Rhythm," "Button Up Your Overcoat."
2. The most widely read book of poetry: *John Brown's Body* by Stephen Vincent Benét.
3. Ernest Bloch wins $3,000 for his symphonic composition *America*.

Sample Story of the Year 1936 from a Class Handbook

It was unbelievable. No one knew it would happen except, of course, Jim Farley. Was it not he who predicted that Franklin Roosevelt would carry every state in the union except Maine and Vermont? (Remember? As Maine goes, so goes Vermont!) Poor Republican Alfred Landon could muster only 16 and two-thirds million votes as compared to FDR's 27 and three-quarter million. Some called this a "landslide."

Not only did FDR clean house, he practically will have a full house when the new legislators invade Washington. Congress will now be more than three-quarters Democrat in both houses—an edge for FDR.

Certainly the Republicans thought they had their man in Alfred Landon. His party felt that he would appeal to businessmen. Also keep in mind that Alfred balanced his state budget of Kansas during his term as governor, certainly a feat during a period of depression. According to his backers, this supported the fact that he could certainly handle federal spending.

But FDR truly had the edge from the very beginning. Not only did he have heavy support from his followers, he also was backed by the elements. It was during the last summer that he made a nonpolitical tour to the drought-stricken Great Plains. Bringing good cheer and a vote-grabbing grin, he brought some rain—as well as torments which preceded him on his tour.

FDR had Landon beaten with his voice. What a smooth speaker, each word flowing over the radio. Though Alfred Landon put up a hearty campaign, his speeches did not compare to FDR's. He spoke sharply, had a poor smile and an extremely harsh voice.

The story of the year in 1936 was that American voters seemed to prefer an easy-speaking "cat" from the East over a roaring lion out of the wind-swept wheatfields of Kansas.

Handout

8

American Humanities: *Small Group Discussion Procedures*

Subject for Discussion: ____________________

Due Date: ____________________

Members of the Group:

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

Chairman:

Secretary:

Observer:

Procedure: Consensus Seeking
After you have done the readings and taken notes on such questions as "What are the major characteristics of this period?", the small group will meet. The group will select a chairman, a secretary, and an observer. The chairman will see that every member contributes at least one characteristic of the period and have the small group arrive at ten consensus statements. The secretary will record the statements and give them to the instructor. The observer will note the points listed below. The instructor and observer will evaluate the group during the final five to ten minutes. Points for the observer to consider:

1. Participation: Did everyone participate? Did everyone add one characteristic to the list? Did all students carry out their roles?
2. Preparation: Was everyone prepared? Did each student use notes and refer to the reading? Did any members refer directly to the material? Did they cite or read anything?
3. American Humanities Method: Did the group reach its goal? Were their consensus statements, individually and as a group, objective, analytical, and useful for later consideration? Did students try to answer any "why's"? Where they interested in values?
4. Atmosphere: Was the group cooperative and friendly in the spirit of consensus?

Lesson

16

History: Small Group Activities

Goals

Preparation for small group discussions. Preparation for activity committees.

Materials

1. Handout: "American Humanities: Small Group Discussion Procedures." (Text follows Lesson 15.)
2. Ditto masters for Handbook Committee.

Procedures

1. Remind students of the activity committees. Make sure that everyone is on a committee. If the Handbook Committee is formed, make sure that all of the years of the era are taken.

3. Review the handout on small group procedures.
   a. Small groups will consist of five to ten students. There will be four groups which correspond to the activity committees.
   b. The small groups must decide the lesson day on which they wish to meet. The time depends on the nature of their activity responsibilities. Due dates for both assignments should be clarified.
   c. Each group will select a chairman, a secretary, and an observer on the day of the discussion. The instructor will also be an observer.
   d. Small groups must work for consensus by coming prepared. Their goal is to arrive at **ten consensus statements** about the period. (Sample Consensus follows this lesson.) The chairman will ask each member to contribute at least one statement. The secretary will record the ten statements agreed upon by the group and give them to the instructor. Near the end of the period, the observer and the instructor will evaluate the group. (See Procedures sheet following Lesson 15.)

4. The instructor will keep all of the groups' ten consensus statements for Lesson 21, during which a class consensus will be taken.

5. The remaining time should be given over to reading or activity committee meetings. Students should be reminded that when they are not in small group discussions their activity committees can meet.

Sample Consensus by a High School Class

Note: The list that follows is a consensus of the characteristics of the period 1945-60, arrived at by a high school class.

The period from 1945 to 1960 is best characterized as a period when . . .

1. The coming of the Atomic Age was a major influence on all parts of life, on all levels of human interaction—socially, economically, nationally, and internationally.

2. America had many fears of the unknown, especially communism, UFO's, the cold war, and the H-bomb.

3. Mass production made possible the materialism that Americans wanted but couldn't have during wartime.

4. "Keeping up with the Joneses" became a dominant American value—conformity.

5. The United States sought to be Number One in the world—a period of nationalism.

6. Education improved, with more people going to high school and college, with more ways of learning than just school.

7. There was a decline in formality and a dissolving of class barriers.

8. The social-economic barriers weakened between classes, which leveled the differences between the rich and the poor and caused the great rise of the middle class.

9. The Great Age of Television began.

10. There was a revival of religion (e.g., Dial-a-Prayer) as a movement against "moral relativity."

Lessons

17-20

History: Consensus Seeking

Goals

Consensus seeking by small groups on history of the decade. Meetings of activity committees or preparation for small groups.

Materials

1. History books and notes for small group discussions.
2. Extra small group discussion handouts on procedures.
3. Any dittoes or materials that activity committees might need.

Procedure

1. The instructor should remind students of their small group and activity committee responsibilities.

2. Decide whether students not in small group discussion should remain in the classroom, go to the school library or resource center, or have open privileges for research, reading, or meetings.

3. The small groups should meet, select chairmen, secretaries, and observers. They should follow directions in consensus seeking and reach their goal of ten statements before the end of the lesson. The observers should be allowed time to evaluate. The teacher and perhaps the student observer should arrive at evaluation marks and place them with comments in the student folders.

Lesson

21

History: Consensus Seeking

Goals

Class consensus on characteristics of the period, developed in the small groups. Introduction to the concepts of oral history and genealogy.

Materials

1. A composite of all the small group consensus statements.
2. Sample oral history tapes and genealogy charts. The instructor could make samples before the course is first taught. Later, class tapes will be very useful.

Assignments

1. The students should be reminded of due dates for activity committee reports, especially the Handbook.
2. Students should volunteer for either oral history or genealogy assignments. Note the due dates by referring to the Tentative Schedule.

Procedure

1. The Handbook should be ready for use in oral history.
2. Summarize the conclusions of small group discussions.
3. Give every student a copy of the composite consensus statements. Ask them to narrow the list to ten by circling their choices. No order of importance is necessary. Then ask them to list the numbers of the circled statements at the bottom of the page. The instructor should collect the sheets, compile the Class Consensus, and later return it to the students. (See Lesson 23.)
4. Discuss the next method of testing history, of discovering history: either oral history or genealogy. (See essays following this lesson.)
5. One might use tapes, charts, or Studs Terkel's book *Hard Times* in explaining the concepts. Discuss problems of research and interviewing, of ways to get people to remember (such as the Handbook) and to feel comfortable with a tape recorder. Remind students that their relatives and neighbors are great resources for confirming what they have discussed in the small groups and what they have been reading.
6. Ask for volunteers for oral history and genealogy. Ask if they have tape recorders. Remind them that oral history will begin with Lesson 23 and finish with Lesson 25. On Lesson 25 (or later, if the instructor feels students need more time), the genealogies will be discussed and displayed.

Additional and Alternative Suggestions

1. During this lesson or on the following four days, the instructor could invite school history teachers, senior citizens, members of the local genealogy society, local historians, or any other resource persons to enrich the students' experience with history, oral history, and genealogy.
2. The instructor may wish to investigate the Bell Telephone System's Portable Group Conference Kit. Information is available from any local Bell office on this relatively inexpensive rental and installation of a telephone-lecture kit which can lead to an entire class talking to resource persons in the community or anywhere in the country. This is especially useful in talking with invalids or older citizens, busy community people who can spare fifteen minutes during their work, experts in other communities, and such interesting resource persons as disc jockeys, who can both talk and spin records over the telephone.

The Challenges of Oral History

"It's time they knew. And it's time we knew, too."—Studs Terkel

The recent success of Studs Terkel's *Hard Times: An Oral History of the Great Depression*, coupled with the rapid proliferation of inexpensive cassette tape recorders, opens a vast and largely uncharted frontier for the American Humanities teacher and student. As with all limitless frontiers, the territory may have its deserts and unscalable mountains; but Terkel's exciting discoveries about the 1930s suggest that the rewards of active involvement with primary historical materials now can extend to high school students. The challenges of oral history can breathe new life into materials that so often die in cold prose between textbook covers.

Challenge #1: Bridging the Gap

Recently Ralph Nader mourned that not enough is done to bridge the worlds of youth and maturity. He pointed out that suspicion and hostility are often the result of a real communication breakdown. If society is to survive, if young people are to understand their elders, there must be a solid rapport that can only come from direct contact and mutual searching examinations of human experience. It seems to me that oral history can provide a vital link in bridging the culture gap.

It is an obvious truism that much classroom learning is secondary and often impersonal. No matter how we vary our academic methods and materials, we know that books, films, phonograph recordings, lectures, even group dynamics can lack the excitement of confrontation with original sources. But most of us are content since we know that time, distance, and expense largely prohibit us and our students from investigating these sources. Yet Terkel's pioneering in recent American history suggests that original sources—relatives, neighbors, the community—surround us and that this historical gold mine is rich with excitement.

Students who use oral history begin to see the relationship between what they have learned in the classroom and what they have learned outside the classroom. They are less interested in historical methodology, in confirming information, however, than they are in the people they interview. They are surprised to discover that the people they knew—or thought they knew—are the products of historical experience, a kind of stress and survival that is intriguingly familiar. Student evaluations repeat the same theme: "I found that they were very much like me."

The classroom playbacks of the tapes and cuttings, as well as the individual and group discussions, confirm that these interviews are often pleasant social experiences. The students, whether singly or in groups, come back from family and neighborhood gatherings, from nursing homes, from interviews with teachers and employers, with more than cassette tapes. They describe the warm humor, as well as the high seriousness, of the tapings; they are impressed by the elaborate refreshments, by the resources of memory, by the warm receptions. Many take photographs, and many make copies of the tapes for themselves. Often interviewees and parents respond to this closing of the generation gap by describing to the instructor the value of these interviews.

Challenge #2: Finding the Truth

Oral history vividly illustrates that what a person remembers is his own truth. One individual's truth may contradict the facts of the history textbooks; this is human failure, of waning memory, and students are sometimes amused that they know certain names and dates better than those who lived at that time. This is an important historical truth: even eyewitnesses can be wrong.

But more important than mere facts is the realm of interpretation. Why do people remember what they remember? How do they interpret what they think are the facts? How do they assemble their data? The answers to these questions, the students' assessments of their interviews, should lead to another historical truth: people, even scholars, see life in relation to themselves. This is what it means to be alive.

Students can choose among various methods for collecting oral history. The initial experience with oral history might simply be a brief interview based on questions about material studied in class. An individual could design questions he wants answered, or, with classmates, construct a series of similar questions for comparison during the playbacks and discussions. Students could work out a plan for stimulating recall before they ask the questions, as well as develop the order of questions to achieve a specific goal, such as expansion of a single theme.

For example, one student may want to discover fashions in the 1920s and attitudes toward them and toward women's clothing now. The interviewer could take photographs of past and present styles as the basis for the taping. The concern would be to see if people approved of new styles when they were young but now disapprove of youth fashions. This technique could blossom into a term project, as could an elaborate class project which seeks to tape and transcribe the history of the high school or the community. Oral history materials can also be used as the audio portion of student-made films and slide shows.

Whatever the methodology, the oral history should open up discussion of the historical method of finding truth—the problems of sampling, the hazards of memory lapse, of semantics, of conflicting data, of interpretation. An interesting new perspective might be achieved by recording Terkel-style interviews with classmates on those same questions asked of adults.

Challenge #3: Building a Historical Collection

If oral history is a viable study, then it should be preserved. The original materials, both oral and written transcriptions, should have their place in resource centers and the library. When organized and catalogued like other instructional materials, they can provide vital information and insight into the history of America. Their preservation and use by individuals and classes will make them an integral part of the learning experience and suggest even further oral history explorations in local humor, folk songs, folklore. This final challenge can have far-reaching effects in American Humanities.

Genealogy—Angle of Intersection

Rodman Ward: *The World has changed, Pop. . . . The Past isn't going to teach us anything about what we've got ahead of us.*
Lyman Ward: *I believe in Time . . . and in the life chronological rather than the life existential.*—Angle of Repose

This dialogue of son and father in the 1972 Pulitzer Prize novel by Wallace Stegner has the familiar tone of American generational confrontation, of youthful rejection of things past and of paternal belief that the present and the future can best be endured with the wisdom of organic accumulation. Yet the impact of the dialogue has a special meaning in our modern time, which has inherited years of agonizing personal and national re-examination of traditional values.

The symptoms of generational breakdown have been legion, though existential mobility is not new, nor restricted to our thumb-tripping, communal searching, uneasy riding young backpackers. We all have been afflicted by war and violence, reinforced by the mass media, by a narcoticized and irrational rhetoric, by our failing mythology and our very real reality. Since World War II, the dreams of the Land of Plenty, Ragged Dick, the Moon and Science, and the Frontier West have taken a terrific beating.

In the past few years, there has been a more hopeful sign: a revitalization of nostalgia. Much of today's nostalgia is for the thirties, an era which had its own nostalgia, for Civil War days and the American Revolution. This examination of the past is what one television commentator, Harry Reasoner, described as what we all have, or at least, need—a sense of "roots." The new films based on period plots, big band revivals, old radio recordings, 1930s brew, wedgies, and classic Chaplin or Cagney reruns reveal that Americans have not patently rejected the past.

Student pursuit of genealogy reinforces this conviction that young people still believe in Time. Old as *Genesis*, genealogy proves to be a dynamic vehicle for generational communication, as well as vital and relevant to individual students trying to comprehend their total world of past and present.

Initially, students are asked for a basic "pedigree chart," with names and dates of ancestors on both the maternal and paternal sides, dating back to the decades that they are studying. If they wish to locate aunts, uncles, and cousins, as well as parents, grandparents, and great (or great-great) grandparents, fine. If they wish to research beyond the decade, even to their foreign-born ancestors, fine. And if they wish to develop a semester project on genealogy, fine too. This could include family albums and history or multimedia presentations combined with oral history.

Student discoveries reveal that the old detective hunt is a viable tool of American Humanities:

"I never realized that I could find so much stuff," said a student who described the excitement of looking through family documents—Bibles, newspaper clippings, photograph albums, birth and death certificates, marriage licenses. This excitement of research with primary materials extended from interviews, both direct and indirect (one girl sent a distant grandmother a tape cassette for her answers), to gleaning genealogical information from local and county histories in the public library. The resources of community, county, or state genealogical societies can be very valuable, too.

"I learned a lot I didn't know about my family—and so did my parents," said a junior studying the 1920s. For example, he discovered that his German-born great-grandparents had adopted an English name in a community hostile to Germans. A number of students reported Americanized spellings, as well as stories about family ailments, average life spans, war deaths, flu victims, decreasing birthrates, and even multiple birth patterns—which worried a Zero Population Growth advocate. And while there was an occasional suicide or illegitimacy or criminal (that junior researching the twenties found a Chicago gangster), there was a kind of proud one-upmanship on the subject of socially successful relatives.

"I had some trouble getting the facts," said one student of the 1950s, more than a little amused that his grandmother had fudged a little on her actual age. Others told of conflicting family stories and mythologies, of heroes and villains. Uncle Euclid seems to have been ostracized for his divorce, while Aunt Nell may have been a beautiful person or a "hussy" depending on the viewpoint. Finally, some people couldn't remember, and the facts weren't available. But this creates a challenge to seek answers in the future. Often these self-appointed family historians feel a sense of historical urgency to know the truth.

This kind of involvement with "roots" is more than an awareness of one's many relatives. It is more than the symbolic artistry and effort that decorates a classroom. It is living evidence that intense involvement with people can activate, for both young and old, that hopeful geometer—as Stegner says—in our brains that tells us that while we often go our separate ways into history, we do not go alone. We intersect at myriad angles. And we must build on these intersections if we are to survive.

Lesson 22

History: Options

Goal
This lesson will allow flexibility in the schedule. It may be used in a variety of ways.

Assignment
The first oral history playbacks of about five minutes will begin on Lesson 23.

Procedure

1. This day may be spent completing the work of activity committees, such as making the handbook, presenting artifacts, completing the bulletin board, presenting the radio show.

2. The lesson could be spent using resource persons on oral history or genealogy. An interview simulation of oral history could reinforce the concept.

3. The instructor could read a period short story to discuss as an artifact. Suggestions:

   1920s:
      "Soldier's Home" by Ernest Hemingway (*The Short Stories of Ernest Hemingway*. New York: Charles Scribner's Sons, 1953).

   1930s:
      "Afternoon in the Jungle" by Albert Maltz (Max Bogart, editor. *The Bitter Years*. New York: Charles Scribner's Sons, 1969).

   1945-60:
      "The Day of the Last Rock Fight" by Joseph Whitehill (Orville Prescott, editor. *Mid-Century*. New York: Pocket Books, 1959).

4. Any of the above suggestions are also excellent ways to provide variety during the periods of oral history playbacks.

Lessons
23-24
Oral History

Goal

Understanding oral history as a method of evaluating a culture and testing assumptions that come from reading or small group discussions.

Materials

1. A cassette tape recorder.
2. Handout: "Class Consensus on History Small Groups." (See Lesson 21.)

Procedure

1. Review the concept of oral history as a tool for understanding a period and getting to meet primary sources—real people who lived in the period and remember what is the truth of the period to them.
2. Ask students to refer to the Class Consensus handout as they listen to the playbacks.
3. Each student should describe his interview, play back about five minutes of cuttings, and ask for comments and questions. If the tape is especially good, the student should be encouraged to play more.
4. Usually about half of the class will volunteer (or may be required) for oral history. About six to eight reports per lesson period are all that can be successfully managed. On the first day, perhaps four would make a good beginning.
5. Lessons 23 and 24 could be varied with suggestions from Lesson 21. Playing of tape cuttings should be completed in the first half of Lesson 25.

Lesson

25

Oral History

Goals

Completion of oral history. Completion and evaluation of the genealogy technique.

Materials

A cassette tape recorder.

Procedure

1. The first half of the lesson should complete the oral history playbacks.

2. The second half of the lesson should be used for displaying and discussing the genealogies. Later, a bulletin board display is an effective method of reinforcement.

3. The instructor should select a few students to display and discuss the problems and discoveries of their genealogy efforts.

4. The class might be asked to volunteer generalizations about genealogy during the decade. For example, the instructor might ask about family size, the changing patterns of names, family names, marriage and divorce, longevity, multiple births, and anything else not revealed on a chart, e.g., not just dates, but what the student learned about people's lives—about relatives who lived during the time period being studied.

Additional Suggestions

1. To reduce class size for listening to playbacks, groups may be divided according to birthday months, to do research on the newspaper headline of their birth dates. A composite copy should be made for the entire class.

2. Students might each select a decade tombstone in the local cemetery for theoretical analysis and then study the obituaries from the same year, in local newspapers.

Lesson

26

The Term Project

Goal
Orientation to the Term Project.

Materials
1. Handout: "American Humanities: Suggestions for Term Projects."

2. Handout: "American Humanities: Term Project Proposal." (Texts of both follow this lesson.)

3. A class library of term paper handbooks and stylebooks, either locally prepared or commercial, such as Lucyle Hook's *The Research Paper*, Kate L. Turabian's *A Manual for Writers*, or Ehrlich and Murphy's *Writing and Researching Term Papers and Reports*.

Assignment
The due date for the Term Project Proposal should be assigned. It is suggested that it be before Lesson 40 as part of the first evaluation period.

Procedure
1. Review the purpose of a term project, and note that it is an important part of the course for student development, individualization, and evaluation.

2. Give each student copies of the handouts.

3. Explain that the project will be handled step-by-step with ample planning time, so that the students can produce a project they will be proud of.

4. Refer to the Ten Steps to a Successful Project, written on the board:
    1. Orientation
    2. Research, choosing and limiting the topic
    3. Submitting the proposal
    4. First conference
    5. Taking notes, being organized, building an outline
    6. Submitting the final outline
    7. Second conference
    8. Assembling notes and materials with final outline
    9. Writing the rough and final drafts
    10. Submitting the project

5. Review the various points of the handout on suggestions. Be sure to stress that students should remember that the project is not in art or literature or history but in American Humanities. Stress that they must review their interests and strengths (though they may wish to pursue something that may become a strength) and that they should decide what type of project would be best for them.

6. Review the handout on Term Project Proposals. Note the DUE DATE:____________________. Stress that to do a project one must have a research plan, materials to work with no matter how interesting the subject, and evidence of a plan so that Step 4, the conference, can be useful. Evaluation for the first period of the course will include the success of this proposal.

7. Orientation is over. Now students should prepare for Steps 2, 3, and 4. The next lessons will involve very little homework so students can work on the proposal.

Handout

9

American Humanities: *Suggestions for Term Projects*

Nature of the Project
Your research project, whether it be a term paper or a class presentation, should pursue some basic American Humanities questions:

1. What does your project say about the values of Americans in that decade? One might add: What does it say in relation to our society today?

2. Does your study represent some major or minor current of that decade?

3. Does your study relate to what is being studied in class? How does your particular subject relate to the total culture at the time? For example, if your project is to be interdisciplinary, a project largely in art or music should also relate to history or even literature.

General Interests
What are your general interests: music, art, literature, sports, film, dancing, history, politics, architecture, sculpture, radio, television, fashions, education, business, advertising, science, crime, inventions, religion, photography, popular culture (e.g., comics, toys, games, fads)?

Type of Project

A. You may do a term paper: 7-10 pages. In high school classes, this project is especially valuable for the college bound. You will learn to research various libraries, examine varied materials, develop an outline and note cards and bibliography, organize, synthesize. Copies of sample term papers will be on file and a class library of handbooks and stylebooks will be available, though you are encouraged to buy one of these at a local bookstore.

B. You may do a class presentation, or a multimedia study. Possibilities:

1. A film using music, narrative, and perhaps oral history.
2. A slide show on a theme—such as local architecture or history.
3. A series of drawings for discussion or instruction on such things as fashion or dancing.
4. A photographic display based on a central theme.
5. A study of genealogy or local cemeteries, using slides, oral history, or charts and scrapbooks.
6. A musical composition and performance in the style of a decade musician.
7. A display and discussion of a student-made art work, such as a painting, in the style of a decade artist.
8. An oral history study: tapes, written transcriptions—pursuing a theme.
9. A synchronization study: art slides with music, literature.
10. A house tour of the community. Perhaps the class can work out a walking tour.

Twenty Additional Suggestions for American Humanities Projects

1. Take one or more best sellers, Pulitzer Prize winners, or controversial books and examine them as artifacts.
2. Decide what you think makes a person an American hero or heroine and analyze one from the decade. A comparison with modern heroes is a great idea.
3. Study a series of cartoons based on one key idea, e.g., all about teenagers.
4. Do a comparative or evolutionary study of one product in magazine advertising—then and now.

5. Go to the local library or to friends and study 8mm silent films on one theme or one artist.
6. Analyze lyrics of popular songs then and now. Choose songs of similar subject matter, such as love songs, election songs, protest songs, dream songs.
7. Compare a politician then and now.
8. Pick one or more children's books to see what values are transmitted on one concept such as attitudes toward sex roles or minority groups.
9. Make a study of jokes or humor of the decades.
10. What were the images of women, children, minority groups, teenagers? You might study one area, such as novels, or do an interdisciplinary survey.
11. Narrow your subject to one aspect of a person, event, controversy, organization, artistic movement.
12. Analyze in depth one artifact such as a school newspaper, daily issue of a local newspaper, high school annual, a theater program for one play.
13. Study one major work of sociology: *Middletown* (1920s), *Middletown in Transition* (1930s), *The Organization Man* (1950s).
14. Compare: media cowboys present and past, the interest in China then and now, teenage novels in 1950 and now, old and new horror films, past and present attitudes about pollution, women smoking, minority rights, sex education, hair styles.
15. Compare your high school with one of another decade. Limit to architecture, curriculum, grading, discipline.
16. Study someone or some event from your community or state.
17. Pursue a question that comes from small groups, class discussion, oral history: Why did people hold onto Prohibition for so long? Why did FDR fail in packing the Supreme Court? Why did young people idolize James Dean or Elvis Presley?
18. Do research on an average day in the life of a teenager then and now. Your mother or grandmother and you?
19. Analyze a game which was popular then and one now.
20. Analyze people's utopias or dreams. Study science fiction, predictions of the future, World's Fair themes.

Handout
10
American Humanities: *Term Project Proposal*

DUE DATE: ____________________

____
Name, Period

I. SUBJECT OR TITLE:

II. RESEARCH PLAN: What are the first things you plan to do? Where are the materials you plan to study? What aspect of the general subject do you plan to study? Will there be sufficient materials? (Use the space below or a separate sheet.)

III. TENTATIVE OUTLINE: On a separate sheet, outline the features of your subject that you expect to cover. If you feel you cannot now plan a rough outline, be ready to discuss project organization at the first conference. The final outline will be due at the second conference.

IV. BIBLIOGRAPHY: On a separate sheet, list the materials (e.g., titles of books, magazines, audiovisual materials, plus names and qualifications of resource persons) that you plan to investigate and use.

V. CONFERENCES: First__________. Second__________.

Lessons

27-39

Popular Culture

Lessons
27-28
Radio

Goal

Understanding how values are transmitted through the popular culture medium of radio.

Materials

1. Old radio shows and cuttings. Record stores and businesses (such as Radiola Company, Box H, Croton-on-Hudson, New York, 10520) now sell recordings of these old radio shows and cuttings which date back as far as the 1920s. *The Golden Days of Radio* series (Longines Symphonette, Symphonette Square, Larchmont, N.Y.) is excellent as the introduction to radio. Programs suggested for value study include "The Lone Ranger," "Amos 'n' Andy," and family programs such as "Our Miss Brooks" or hero-mystery programs such as "The Shadow." Most of the programs were nationwide by the 1930s, though 1920s documentary cuttings are included in the *Golden Days* records. Radio records are effective for developing the concept of popular culture as a transmitter of values.

2. See "Teacher Notes: One Approach to Studying Radio." (Text follows this lesson.)

Procedure

1. Students should be reminded that the next four lessons will require almost no homework so that they can work on term project proposals.

2. Ask students if they still listen to radio. Discuss what they now hear. Remind them that radio was once as popular as television, that it was a major way of molding values. Refer to children's records, children's TV programs (a values assignment), and children's radio. Refer to the Top Ten TV assignment and how radio had its top ten, too.

3. Radio records speak for themselves and are very entertaining and interesting to students, often because they have heard about radio figures from their relatives. All the same, ask them to refer to their Dominant Values and Class Consensus sheets when listening to the records. After each program, the instructor should initiate a discussion on values and the decade.

4. Mention that this lesson may motivate some students to pursue the topic for a project.

5. The instructor and class will note the values which come through on the records: success, freedom, patriotism, moral orientation, sex roles, and concern for conformity to law.

Additional Comment

Unfortunately, old TV programs are not so readily available, though today cuttings are often shown on television or even as films. Nevertheless, the community may have enough resources to warrant developing lessons on this topic, especially for the 1945-60 era.

Teacher Notes: *One Approach to Studying Radio*

From the community, invite a resource person old enough to remember radio in the decade being studied to visit the classroom, reminisce, and answer questions.

Possible Questions: 1920s
When did your family get its first radio?
Did you have a "cat's whiskers"?
Did you listen to KDKA?
What kinds of programs do you remember hearing?
In what ways was listening to radio different then, before transistors and portables?

Possible Questions: 1930s
What were your favorite network programs?
Did the whole family listen together?
Were household activities arranged around the timing of favorite programs?
What do you remember about family shows such as Amos 'n' Andy? Fibber McGee and Molly? Jack Benny's show?
Did you have a visual image of Fibber McGee's house? On what was it based?
Did you as a child listen to Jack Armstrong? Captain Midnight?
Did you ever send for a Captain Midnight Decoder Badge?
What is static?
Who was Ma Perkins?
Do you remember who the sponsors of any shows were?
Can you remember any commercials?
Did you know Amos 'n' Andy were white? Was this a racially prejudiced program?

Possible Questions: 1945-60—Radio
Did your high school have its own radio program on a local station, perhaps on Saturday?
Did you listen to the radio to find out what song led the Hit Parade, the Top Ten, or Top Hundred?
Did you have regular favorite programs, such as "Archie Andrews," "Our Miss Brooks," "Henry Aldrich," "Mr. District Attorney," or "Jack Benny"?
Were you or members of your family upset when favorite programs like Fibber McGee and Molly went off the air?
When did you buy your first clock radio? Why did you want one?
Why do you think some people were slow to buy a TV? Do you think radio had any advantages over TV when the latter first appeared on the market?

Possible Questions: 1945-60—Television
When did you buy your first TV set?
What did it look like, and how large was the screen?
Did it change aspects of your family life, such as meal hours?
Wasn't black-and-white disappointing?
Did you watch Elvis on the Ed Sullivan show?
Did you go home after school and dance to Dick Clark or watch Captain Video?

Additional Suggestion
If you have access to a tape recorder, tape this session and preserve the tape for future use.

Lessons
29-31
Movies

Goal

Understanding how values are transmitted through the popular culture medium of films, Hollywood movies.

Materials

1. One feature length film of the decade. Or two short films. If the budget does not permit renting (or even purchasing) a commercial decade film, the instructor should pursue such things as free or inexpensive film rentals from local or university film libraries, videotaping of old films on TV, or even seeing if any students or members of the community have films to loan. Suggestions for excellent film artifacts:

   1920s:
      Son of the Sheik with Rudolph Valentino
   1930s:
      Mr. Smith Goes to Washington with James Stewart
   1950s:
      The Wild One with Marlon Brando.

2. See "Teacher Notes: One Approach to Studying the Movies." (Text follows this lesson.)

Assignment

The students should be asked to take notes, refer to the Dominant Values and Class Consensus sheets, and write a one-page analysis of the film as cultural artifact, outside of class or as part of Lesson 31.

Procedure

1. Review the idea that radio and now films are means of transmitting values.

2. Discuss the assignment and use of the Dominant Values and Class Consensus handouts.

3. Remind students that these films may suggest term projects and that this three-day study also allows them time to work on the term project proposal.

4. Suggest projects: a study of an actor, a director, a famous film, why people like westerns or horror films—all topics which could be developed into term papers or media projects.

Additional and Alternative Suggestions

Students invariably want more than three days for films. If the budget and time allow, you may wish to exploit this section and cut part or all of some other section. But the instructor should work for variety as well as entertainment. Try to find films that are documentaries (e.g., Pare Lorentz's famous 1938 film on conservation called *The River*), humorous (what still makes Laurel and Hardy funny?), cowboy dramas (morality stories), films of wish-fulfillment and escape (*The Wizard of Oz, Lost Horizon*), and the films of controversy (*Gentleman's Agreement*).

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Teacher Notes: *One Approach to Studying the Movies*

From the community, invite a resource person old enough to remember the movies in the decade being studied to visit the classroom, reminisce, and answer questions.

Possible Questions: 1920s
What did a movie theater look like in the twenties?
Was there a piano player?
Wasn't it boring, reading subtitles?
Did you ever see Valentino? What did you think of him?
Was the acting different in silent films?
Did you try to read lips in silent movies?
How long were the films, compared to today's?
Did certain kinds of plots and types of characters recur frequently?
Did the movies influence young people in matters of dress, hair styles, make-up, behavior in courtship and love?
How did the older generation at the time react to these influences from the movies?

Possible Questions: 1930s
How often did you, your family, or your friends go to the movies?
Did certain categories of people (housewives, children, dating couples, etc.) go for certain kinds of movies (romantic comedies, Shirley Temple movies, musicals, adventure, gangster, etc.)?
What were the crowds like at the movies on Saturday night? At kids' Saturday matinees? On weekdays? Were theaters hangouts for teenagers?
Why do you think the movies did such a big business when there was a depression on and so many people were poor or out of work?
What big stars were favorites of yours? Your family? Your friends?
Did you ever write for an autographed picture of a star?
Do you remember Bank Night?
Do you remember seeing your first technicolor movie? Was it *Gone with the Wind?*
Do you remember seeing your first feature-length animated cartoon?
What did it cost to go to movies in the thirties?
Did moviegoers expect "happy endings"? What constituted a happy ending?
What do you remember about "March of Time" newsreels?
Were you shocked when Clark Gable said "damn" in *Gone with the Wind*?

Possible Questions: 1945-60
Why do you think Americans liked so many musicals, for example, *South Pacific*, *Oklahoma*, *The King and I*, and *The Music Man*?
Why do you think Hollywood was making so many technical experiments such as 3-D, Cinerama, CinemaScope, Todd-AO, Panavision, and Technirama?
Did some people begin to stay home and watch TV instead of going to movies?
Why do you think Hollywood created stage names for the big stars such as Doris Day (Doris von Kappelhoff), Rock Hudson (Roy Fitzgerald), Tony Curtis (Bernard Schwartz), Bobby Darin (Walden Robert Cassotto), and Tab Hunter (Art Gelein)?
What films and stars were controversial in this era?
Were movies rated with letters G, P, R, and X then?
What was a "B" movie?
Did comedy change from what it had been in the thirties?
When did you go to your first drive-in? Did you see the movie?

Lesson 32

Best Sellers

Goal

Understanding how values are transmitted and reinforced through the popular culture medium of the best seller.

Materials

1. Class copies of best sellers for small group discussion.
2. Handout: "American Humanities: Best Sellers."
3. Handout: "American Humanities: Literature As Artifact; Small Group Discussions." (Texts follow this lesson.)

Assignment

Each student will volunteer to be a member of one of four small groups, each of which will read and discuss a best seller as an artifact. They will proceed as the history small groups did. Note the handouts.

Procedure

1. Radio, films, popular books—all are artifacts and transmit and reinforce values.
2. Ask students to describe recent best sellers and to theorize about why they are popular, though often not taught in schools. The instructor should remind students that though some of them may not like books such as *Love Story, The Godfather, The Exorcist,* and *Jonathan Livingston Seagull,* many people—millions—read these books.
3. The instructor may wish to list student responses on the board.
4. Give each student the handouts on decade best sellers and small group procedures.
5. Review these two handouts, and then describe the best sellers available in class for small groups. If students wish to study other books, they must agree to secure copies on their own. In-class time for reading will be given for three days.
6. Students (five to ten in a group) can volunteer and receive copies during this lesson or during Lesson 33.

Suggestions

The instructor has a wide range of choice. Consider the time, students' reading ability (some books are long), and selection of books that are best sellers though not written in the period (such as Alger's *Ragged Dick*, a good book on success for poorer readers) and books that were not even best sellers (such as *The Great Gatsby*) during the period but are popular now. This can provoke discussion of why they were *not* best sellers.

1920s:
  1. *Main Street* or *Babbitt* by Sinclair Lewis
  2. *The Great Gatsby* by F. Scott Fitzgerald
  3. *Ragged Dick* by Horatio Alger
  4. *The Man Nobody Knows* by Bruce Barton

1930s:
  1. *The Grapes of Wrath* by John Steinbeck
  2. *How To Win Friends and Influence People* by Dale Carnegie
  3. *Life with Father* by Clarence Day
  4. *Gone with the Wind* by Margaret Mitchell, or *The Late George Apley* by John P. Marquand

1945-60:
  1. A novel by Mickey Spillane, such as *My Gun Is Quick*
  2. *The Power of Positive Thinking* by Norman Vincent Peale
  3. *The Man in the Gray Flannel Suit* by Sloan Wilson
  4. *Peyton Place* by Grace Metalious
  5. *The Old Man and the Sea* by Ernest Hemingway

Handout 11

American Humanities: *Best Sellers*

Note:
An excellent source on best sellers is *Seventy Years of Best Sellers* by Alice P. Hackett (Bowker, 1967), from which the information below is taken. The all-time best seller is Dr. Benjamin Spock's *Baby and Child Care*, 1946, followed closely by such books as *Gone with the Wind* by Margaret Mitchell, *Peyton Place* by Grace Metalious, many novels by Mickey Spillane, and the many nonfiction books on self-improvement of the 1920s. The following selection is from the top ten of each year.

Year	Fiction	Nonfiction
1920	*The Man of the Forest* by Zane Grey	*The Outline of History* by H. G. Wells
1921	*Main Street* by Sinclair Lewis	*The Outline of History*
1922	*If Winter Comes* by A. S. M. Hutchinson	*Story of Mankind* by Henrik Van Loon
1923	*Black Oxen* by Gertrude Atherton	*Etiquette* by Emily Post
1924	*So Big* by Edna Ferber	*Diet and Health* by Lulu Hunt Peters
1925	*Soundings* by A. Hamilton Gibbs	*The Man Nobody Knows* by Bruce Barton
1926	*The Private Life of Helen of Troy* by John Erskine	*The Man Nobody Knows*
1927	*Elmer Gantry* by Sinclair Lewis	*The Story of Philosophy* by Will Durant
1928	*The Bridge of San Luis Rey* by Thornton Wilder	*We* by Charles Lindbergh
1929	*All Quiet on the Western Front* by Erich Maria Remarque	*Believe It or Not* by Ripley
1930	*Cimarron* by Edna Ferber	*The Story of San Michele* by Axel Munthe
1931	*The Good Earth* by Pearl Buck	Two books on bridge by Ely Culbertson
1932	*The Good Earth*	*Only Yesterday* by F. L. Allen
1933	*Anthony Adverse* by Hervey Allen	*Life Begins at Forty* by Walter B. Pitkin
1934	*Anthony Adverse*	*You Must Relax* by Edmund Jacobson
1935	*Green Light* by Lloyd C. Douglas	*Life with Father* by Clarence Day
1936	*Gone with the Wind* by Margaret Mitchell	*Life with Father*
1937	*Gone with the Wind*	*Life with Father*
1938	*The Yearling* by Marjorie K. Rawlings	*The Importance of Living* by Lin Yutang
1939	*The Grapes of Wrath* by John Steinbeck	*Mein Kampf* by Adolf Hitler

1945	*Forever Amber* by Kathleen Winsor	*Brave Men* by Ernie Pyle
1946	*The Miracle of the Bells* by Russell Janney	*The Egg and I* by Betty MacDonald
1947	*Gentleman's Agreement* by Laura Hobson	*Inside USA* by John Gunther
1948	*The Naked and the Dead* by Norman Mailer	*Sexual Behavior in the Human Male* by Alfred Kinsey *et al.*
1949	*Point of No Return* by John P. Marquand	*How to Win at Canasta* by Oswald Jacoby
1950	*The Wall* by John Hersey	*How I Raised Myself from Failure to Success in Selling* by Frank Bettger
1951	*From Here to Eternity* by James Jones	*Look Younger, Live Longer* by Gayelord Hauser
1952	*The Old Man and the Sea* by Ernest Hemingway	*A Man Called Peter* by Catherine Marshall
1953	*The Robe* by Lloyd C. Douglas	*The Holy Bible*
1954	*Not as a Stranger* by Morton Thompson	*The Power of Positive Thinking* by Norman Vincent Peale
1955	*Marjorie Morningstar* by Herman Wouk	*The Power of Positive Thinking*
1956	*Peyton Place* by Grace Metalious	*The Search for Bridey Murphy* by Morey Bernstein
1957	*Peyton Place*	*The FBI Story* by Don Whitehead
1958	*Doctor Zhivago* by Boris Pasternak	*Twixt Twelve and Twenty* by Pat Boone
1959	*Lady Chatterley's Lover* by D. H. Lawrence	*The Status Seekers* by Vance Packard

Handout 12

American Humanities: *Literature As Artifact Small Group Discussions*

Subject for Discussion: ____________________

Due Date: ____________________

Members of the Group:

1	8.
2.	9.
3.	10.
4.	
5.	
6.	
7.	

Chairman:

Secretary:

Observer:

Procedure: Three Goals

1. Select a secretary, a chairman and an observer. The *chairman* is to direct the discussion and make sure that the three goals listed below are reached. The *secretary* is to record the group's responses to the three goals. The *observer* is to consider the points listed at the bottom of this sheet and, along with the instructor, evaluate the group at the end of the period.
2. The Three Goals:
   a. Describe the plot of the book. Each group member, including the chairman and secretary, should contribute at least one sentence. Regardless of the size of the group, there must be at least eight sentences.
   b. Make a list of at least eight examples from the book that mark it as an artifact of the time in which it was written (e.g., names of characters, slang, references to events and activities of the period). Each member should contribute at least one example.
   c. The group should arrive at one consensus statement about what this artifact says about the period.

Observer: Refer to the "Small Group Discussion Procedures" handout for history, following Lesson 15.

Lessons
33-35
Best Sellers

Goal
Completion of reading of best sellers in preparation for small group discussion and holding conferences with students about term papers.

Materials
Class copies of best sellers.

Procedure
1. During Lesson 32 or 33, students should have decided on their groups and begun reading. The schedule for groups should be noted on the Tentative Schedule and arranged according to the level of difficulty of the books chosen.

2. Suggested schedule:
   1920s:
      1. *Ragged Dick*
      2. *Ragged Dick* or *The Great Gatsby*
      3. *The Man Nobody Knows*
      4. *Babbitt* or *Main Street*
   1930s:
      1. *Life with Father*
      2. *Life with Father* or *How To Win Friends and Influence People*
      3. *The Grapes of Wrath*
      4. *The Grapes of Wrath*, *Gone with the Wind*, or *The Late George Apley*
   1945-60:
      1. A Mickey Spillane novel
      2. *The Man in the Gray Flannel Suit*
      3. *The Power of Positive Thinking*
      4. *Peyton Place* or *The Old Man and the Sea*

3. The remaining time should be spent for in-class reading.

4. During these lessons, the instructor may decide to call for the term project proposal and hold conferences with students. You may wish to notify students with H marks that they need not hold a conference.

5. The conferences also may be held when the student and instructor have matching free time outside of class.

Lessons 36-39 Best Sellers

Goal
Understanding that best sellers are cultural artifacts which transmit and reinforce values, through small group discussion and consensus seeking.

Materials
1. Class copies of the best sellers.
2. Extra copies of the handout on small group procedures. (Text follows Lesson 32.)

Procedure
1. Students should be reminded that when they are not in small group discussions, they have goals. They should be working on: (1) preparation for their small group; (2) their projects.
2. The small group should follow directions.
   a. Select a chairman, secretary, and observer.
   b. Follow the directions in Point 2 of the handout.
   c. The secretary should give the written record of the group consensus to the instructor.
   d. The observer and instructor should spend the last few minutes on evaluation. Then the instructor, perhaps with the aid of the observer, should record evaluations and comments in the student folders.

Lesson 40 Self-Evaluation

Goal
Self-evaluation by students, as well as some commentary about the course.

Materials
1. Handout: "American Humanities: Self-Evaluation."
2. "American Humanities: Folder Record." (Texts follow this lesson.)

Procedure
1. Even though the first grading period may not be over, nor the course at midpoint, this may be a good time for self-evaluation. In fact, with the usual interruptions of class schedule in an average high school, this may be the midpoint of the course. In any case, this will be a good place to stop, since it will leave time for student-teacher conferences, to iron out any disagreements about grades. Also, it will not interrupt the next section on architecture and painting.
2. Using the student folders with teacher and observer evaluations and comments, as well as the handout on self-evaluation (one to each student), the students should spend this period writing their self-evaluations and final grade. They should review each item on the handout; the instructor should remind them of each assigned responsibility.

Handout 13

American Humanities: *Self-Evaluation*

Directions
Below is an outline of various points to consider in arriving at your grade for the first period. Go through each point and describe in writing your performance. Also note the marks and comments made by the instructor and observers in your folder. You might even grade yourself on each section in order to arrive at your final grade.

Remember
If you have not completed the assignments or if they were late, and if you have any unexcused absences, you should not expect nor ask for high grades. If the instructor disagrees with your grade, a conference will be held to iron out the differences.

I. **Requirements**
   A. Values Analysis 1
   B. Values Analysis 2
   C. Artifact Day Presentation
   D. Identification: Decade Terms
   E. Activity Committee Work: Handbook, Bulletin Board, Artifacts, Radio Show
   F. Small Group: History
   G. Oral History or Genealogy
   H. Decade Film Analysis
   I. Small Group: Best Sellers
   J. Term Project Proposal

II. **Points for the Instructor to Consider**
   A. Attendance (Any unexcused absences?)
   B. Prior Knowledge of Materials
   C. Outside Preparation (What do you feel that the instructor should know about your work?)
   D. Personal Factors Affecting Performance (What do you feel might have hurt your work, such as sickness, personal problems, workload in other courses?)
   E. Problems Relating to the Instructor (Do you feel that the instructor has been unfair to you?)

III. **Grade:**___________ or ___________.

Handout
14
American Humanities: *Folder Record – First Period Evaluations by Instructor and Observers*

Note on Grades

H: *Highly Satisfactory.* You have followed directions, gone beyond them with your analysis, handled your responsibility exceptionally well (e.g., by serving as small group chairman), been very complete and correct.

S: *Satisfactory.* You have followed directions and completed assignments, contributed to your group.

U: *Unsatisfactory.* You have not followed directions, not completed assignments, not contributed to your group.

1. Values Analysis 1: Top Ten TV
   ____________. Comments:
2. Values Analysis 2: Dominant Values
   ____________. Comments:
3. Artifact Day Presentation
   ____________. Comments:
4. Identification: Terms
   ____________. Comments:
5. Activity Committee: Handbooks, Bulletin Board, Artifacts, Radio Show
   ____________. Comments:
6. Small Group: History
   ____________. Comments:
7. Oral History or Genealogy
   ____________. Comments:
8. Decade Film Analysis
   ____________. Comments:
9. Small Group: Best Sellers
   ____________. Comments:
10. Term Project Proposal
    ____________. Comments:

Lessons

41-55

Architecture and Paintings As Artifacts

Lesson

41

Architecture As Artifact

Goal

Orientation to the American Humanities concept that a building is an artifact and reveals the values of a culture.

Materials

1. Two handouts: "American Humanities: Architecture As Artifact" and "Architecture—Values Analysis." (Texts follow this lesson.)

2. School-made slides of the high school and one or more contrasting school buildings, one featuring the architecture of the decade. Note to those teaching the course for the first time: Encourage student production of slides for future use.

Procedure

1. During the next few lessons there will be no outside assignments so that students may work on their projects. The instructor should encourage them in their research, even to the point of developing weekend gatherings to study and learn about using local resources, especially libraries where there are magazines on permanent reserve or where there are microfilm facilities. The instructor may even wish to devote some class time to use of the *Reader's Guide*, and to suggestions for making note cards to use with an outline. Students should have reached Step 5 in the list in Lesson 26. Announce the due date for the final outline:________________________.

2. The lesson should begin with an inventory of the period when students' homes were built. Some will live in homes built in the decade being studied. Ask them to describe their homes and how they feel about them.

3. A brief discussion should be held on the following questions: (1) What do Americans want for their homes? (2) Why do some people prefer new homes while others like old homes? A chalkboard list of contrasting values will convey the concept of a house as part of people's values. One should note that old styles such as colonial are still being used in new homes.

4. Then the instructor should ask questions about public buildings, such as schools. What do Americans reveal by the schools they build?

5. Use of school-prepared slides of contrasting public schools and their architecture will invite discussion. Slides of schools built in the 1920s, 1930s, 1950s, and today will visually convey different attitudes about American life. Students should look at the locations, the design, windows, ornamentation, materials, the inside and the outside—all the elements that define how people felt about buildings and what buildings do to them as they inhabit them. The instructor should introduce the word "eclectic," that is, the architecture that imitates other architecture such as that from Europe. Ask students how these schools make them *feel*.

6. Give each student a copy of the handout on architecture as artifact. Ask them to look it over for the next lesson. Ask them a final question: What is American architecture? Ask them if they have ever heard of Frank Lloyd Wright.

Handout

15

American Humanities: *Architecture As Artifact*

I. Criticism of American architecture began as early as the 1920s with attacks on the superficiality of eclecticism.

II. Eclecticism:

1. Borrowing from established systems of architecture, often from Europe. Even today, people build buildings in the styles mentioned in a 1926 book on the American "modern" home:
    - a. Dutch Colonial
    - b. Early American
    - c. New England Colonial
    - d. Southern Colonial
    - e. English Tudor
    - f. English Georgian
    - g. Italian Villa
    - h. Spanish Home
2. Early skyscrapers had Gothic features from cathedrals of the Middle Ages.
3. No concern for local climate or terrain or history of the family or country, or for people's needs.

III. Organic Architecture (Functionalism):

This new (in the 1920s), and very American architecture took its inspiration from *Louis Sullivan* ("Form follows function") and his student *Frank Lloyd Wright*, who developed it until his death at the end of the 1950s. Organic architecture opposed eclecticism, seeking buildings which had a form that grew out of the needs of Americans, their ideals and landscape. Wright's "prairie house" was a home for the Midwest. An example is Taliesin at Spring Green, Wisconsin, which was rebuilt in the 1920s. Beginning in the 1930s, Wright built such organic houses as "Falling Water" at Bear Run, Pennsylvania; organic factories, such as the Johnson Wax factory in Racine, Wisconsin; and organic art museums such as the 1950s Guggenheim Museum in New York City.

IV. International Style

In Europe in the 1930s, especially in France, Germany, and Finland, a style of architecture developed, stressing buildings which were symbolic of industrial society, placing emphasis on more glass, more horizontals, rounded corners, and reinforced concrete. Leaders of this International Style were Walter Gropius of Germany, Mies van der Rohe of Germany, Eliel Saarinen of Finland, and Le Corbusier of France. All had their impact on America, though some critics found the style coldly economical and machine-like. Later, this style was modified into what is sometimes called "contemporary architecture."

V. Buildings of Interest:

1. 1920s: Wright's Taliesin (1914-25), Tokyo's Imperial Hotel 1916-22), Richard Neutra's Lovell House (1929), Los Angeles.
2. 1930s: Wright's Taliesin West (1938-59) near Phoenix, Johnson Wax Building (1936-39), Falling Water (1936), Empire State Building (1930-31), New York.
3. 1945-60: Guggenheim Museum (1959), Mies van der Rohe's New York and Chicago houses and buildings, e.g., 1958 Seagram Building in New York.

Handout 16

American Humanities: *Architecture—Values Analysis*

Style	**Value**
1. Eclectic: imitation; blending of previous architectural styles, often from Europe, e.g., Gothic towers on *Chicago Tribune* Building (1920s)	External conformity, orientation to the past, belief that culture comes from abroad
2. Organic: Louis Sullivan and Frank Lloyd Wright a. "Form follows function." b. The structure is designed for people who will live in it. c. The structure conforms to its site, to the landscape. d. The structure is made from the materials of the landscape.	Freedom and individuality. An attempt to have a truly American architecture based on our concept of choice and, perhaps, on our love of nature. (Note: See side 2 of recording, "So Long, Frank Lloyd Wright.")
3. Public or Government (especially 1930s projects, e.g., schools, theaters, dams, government buildings, park buildings, bridges built by the WPA, PWA, CCC)	External conformity (eclectic), nationalism and patriotism; efficiency and practicality. Architecture functional to the nation, representative of history, symbolic of a dynamic society
4. Skyscrapers: 1920-50, especially the Empire State Building, Rockefeller Center, the Seagram Building	Progress, science and technology; architecture as symbol of a dynamic culture
5. International Style: Eliel and Eero Saarinen, Walter Gropius, Mies van der Rohe, Le Corbusier, Richard Neutra, Philip Johnson a. Use of reinforced concrete and glass b. The elevator c. Elaborate heating, air conditioning, plumbing, and electrical systems d. Cantilevered roofs e. Rounded corners f. "Streamlined" architecture: clean, vertical and horizontal lines	Progress, science and technology, efficiency; buildings as machines, symbols of dynamic, mechanized society, though often cold and impersonal (Note: Furniture for these buildings made of tubular steel and other manmade materials, with simple lines)

Lesson

42

Architecture As Artifact

Goal

Familiarization with Frank Lloyd Wright, an American who wanted to develop an American architecture.

Materials

1. Handout: "American Humanities Written Assignment: Architecture As Artifact." (Text follows this lesson.)
2. Slides of buildings by Sullivan and Wright, as well as old and modern skyscrapers.
3. Perhaps the recording of Simon and Garfunkel singing "So Long, Frank Lloyd Wright."

Assignment

Short paper: "Architecture As Artifact."

Procedure

1. Review the concept that a building is an artifact and reveals values. Refer to the handout and to the word "eclectic." Note the material on eclecticism in the handout.
2. Ask students the following questions: (1) What does it mean that a building must *say* what it *does*? Does a local school building look as if it were made for education, or does it resemble a mass production factory? (2) What does it mean when an architect says that our architecture must be American?
3. Refer to the handout discussion of organic architecture. Note the names Sullivan and Wright. Ask if anyone has ever seen a Sullivan or Wright building, such as those in Chicago or New York. Refer to the names of buildings at the bottom of the handout.
4. Show school-prepared or commercial slides on Wright and Sullivan buildings and skyscrapers. Suggestions:
    a. Wright: Taliesin East and West, Guggenheim Museum, or the Robie House in Chicago (1909).
    b. Sullivan: the Carson Pirie Scott department store in Chicago, an early skyscraper.
    c. The contrast between eclectic skyscrapers such as the 1920s Chicago Tribune Building with its Gothic tower and the 1930s New York skyscrapers, such as Empire State Building or the Daily News Building (1930).
5. Describe Wright's battle for American architecture which some, like Simon and Garfunkel, admire ("So Long, Frank Lloyd Wright"). During Lesson 43, the class will see a film about Wright, who spanned all three decades.

Additional Suggestion

If any Wright or Sullivan buildings are in or near the community, the class should plan a field trip. A walking tour of decade and eclectic buildings would also be valuable and is an appealing assignment for spring. Students could also bring to class slides of their own homes, to visually define architectural styles and values. Encourage a project presentation on architecture.

Handout

17

American Humanities: *Written Assignment—Architecture As Artifact*

Compare two buildings of the same order (e.g., two schools, two houses, two public buildings), one from the decade your class is studying and one from the present (within the past five years).

Write a one-page-minimum analysis of the two buildings, covering the following points:

1. **Note the similarities and/or differences between the two buildings.**
2. **Develop a theory as to what the buildings mean as artifacts.**

DUE:________________________.

Points to Consider

Naturally you are not an architect. Yet perhaps you have never really looked closely at buildings around you. Have you thought of buildings as representative of cultural values? Have you thought about what people—such as your parents—want in a home or a public building? Have you closely examined parts of a building: doors, windows, the size and shape, the decoration, the materials, the front and the back, the use of line and color, the inside and the outside?

How do you feel as you look at a building? Indifferent? Proud? Surprised? Where does your eye go as you look at the building? Does the form of the building remind you of its function, e.g., does a school look like a place where learning occurs? Does the building fit its site? Does the building have a kind of symbolic significance? For example, does it remind you of a machine? a temple? Is it based on a concept of efficiency? Is it imitative of other styles of architecture from earlier history? Is it American?

Specifics

1. The site: Does the building relate to the site, the landscape?
2. The function: Is the building designed to do what it is supposed to do? Is it made for the people who will use it?
3. The materials: Do the materials relate to the site, and perhaps come from the local environment?
4. The period: Does the building seem to be an integral part of the American time period, or is it a borrowing from another time and place?

Lesson

43

Architecture As Artifact

Goal

Reinforcement of the idea that a building is an artifact, and that some Americans, such as Frank Lloyd Wright, have tried to establish an American architecture, organic and functional.

Materials

Film: *Frank Lloyd Wright.*

Procedure

1. Review the previous lesson on buildings as artifacts, on Frank Lloyd Wright, who wished to develop an organic American architecture.

2. Show the film.

3. After the film, encourage students to respond to the Wright they have just seen and heard. Are his ideals American? Why would some people during the decades enthusiastically support him while others would fight him?

Additional or Alternative Suggestion

The mechanical drawing instructor or an architect from the community should be asked to discuss architecture as artifact, as well as his or her feelings about American architecture and Wright.

Lesson

44

Paintings As Artifacts

Goal

Orientation to the concept that paintings are artifacts of American culture.

Materials

1. A short film on painting and art. Suggestions:
   a. *Art Appreciation: Enjoying Paintings*
   b. *Art: What Is It? Why Is It?*
   c. *What Is Art?*

2. Or a record-filmstrip of the arts section of the *American Decades* series (Filmstrip House, 432 Park Ave. South, New York, NY 10016).

3. Handout: "American Humanities: Empathy Sheet." (Texts for this and the handout below follow this lesson.)

4. Handout: "American Humanities: Class Decade Art Slides." These slides can be purchased commercially (see Bibliography for source). It can be less expensive to make your own. The instructor, students, or the school's AV department can do this by photographing reproductions in art books.

5. One or more decade art slides of paintings by Norman Rockwell, again made by photographing reproductions.

Procedure

1. Review the concept of cultural artifacts: films, radio records, best sellers, buildings, and now paintings. Ask students how paintings affect Americans: in homes, public buildings, galleries. Ask students to discuss paintings in their homes.

2. Studying painting and paintings as artifacts will be new to many students, so the use of the Empathy handout, the films, and the slides will introduce the subject and reassure them as to a method for analysis.

3. Give each student a copy of the handout: "American Humanities: Empathy Sheet." Tell them that this will be explained later as a guide for the teaching of an art slide of a decade painting to the class.

4. Give each student the handout list of art slides. This is a suggested list. The teacher is encouraged to add slides, including students' selections.

5. Show the film or filmstrip to begin the orientation to the visual experience of art as artifact.

6. Ask for reactions to the film.

7. Describe art as a visual and emotional experience that reaches even people who believe that they do not like paintings. Show the paintings—most of them will be *Saturday Evening Post* covers—of the popular painter Norman Rockwell. Note that he painted in all of the decades. Ask students to define their reactions to his paintings and how they see them as decade artifacts.

Suggestion: Method of Teaching the Art Slide

1. Make sure the painting is in focus.

2. Stand beside the screen so that you can be heard and can point to any element of the painting.

3. Give the name of the painting and the year, as well as any background about the painter and his painting that you feel is important.

4. Describe how you first feel when you look at the painting.

5. Define the empathic elements—line, dimension, color—which help to explain this feeling.

6. Consider the painting as a decade artifact. How does it relate to the time period? To the things that you have studied?

Handout
18
American Humanities: *Empathy Sheet*

This sheet will be used in evaluating the art slides of decade paintings. Empathy refers to "feeling," the methods the artist uses to create feeling through the painting, as well as the feeling you have as you look at the painting. This sheet should help to explain the methods, to verbalize about what the artist is doing and what you feel.

1. *Empathy in lines or axes of composition*
   - a. Horizontal—repose, peace, quiet, equilibrium
   - b. Vertical—virility, rigidity, strength, static uprightness
   - c. Diagonal—energy, dynamic activity, striving
   - d. Curved and rounded—ease, comfort, well-being, growth
   - e. Straight lines—rigidity and stiffness
   - f. Angular and jagged—harshness or brutality, dynamism, brittleness
   - g. Serpentine—lithe or langorous grace, suppleness, sensuousness, feebleness
   - h. Spiral—restless and exciting
   - i. Hard, dark, clearly defined—strength, precision, confidence
   - j. Soft, blurred and varied in emphasis—delicacy, sensitivity, timidity, weakness
2. *Empathy in two- or three-dimensional shapes*
   - a. Simple and regular—restful and quiet
   - b. Complex and irregular—restless and exciting
   - c. Horizontal rectangle—calm and repose
   - d. Vertical rectangle—strength and dignity
   - e. Circle—completeness and finality but also instability because of a tendency to roll
   - f. Crescent—vivacious and exciting, especially if the axis is diagonal
   - g. Triangle—active, energetic, incisive, abrupt, the most dynamic geometric
   - h. Square—sturdy, rugged, plain, straightforward
   - i. Diamond—active, alert, restless
   - j. Some shapes seem in themselves overpowering, ponderous, awe-inspiring, insecure, furious, crushing, depressing, buoyant, cramped, brutal, firm, stable, delicate, graceful, peaceful. Mass, weight, force, space, and distance, direction of movement, color, etc., when added to the empathetic effect of line and shape, create very complex form meanings and define unique aesthetic experiences.
3. *Empathy in colors*
   - a. Warm colors such as red, orange, and yellow—exciting, magnetic, buoyant, open, frank, sanguine, radiant, passionate
   - b. Cool colors such as blue and green—soothing, quiet, inhibitory, depressing, aloof, repellant, haughty
   - c. Bright colors are spirited, optimistic, cheerful, jovial.
   - d. Dark colors are reserved, serious, somber, gloomy, inaccessible, pessimistic, depressingly melancholy, and morbid.
   - e. Close harmonies and monotones are the least exciting.
   - f. Complementary colors are more stimulating.
   - g. By combining colors appropriately one may express the delicate, hazy, diaphanous, spacious, sympathetic, dignified, contemplative, restless, spontaneous, harmonious, irritable, discordant.

The above are the three basic concerns that you will use in your analysis, though art works also deal with empathy in texture and materials, empathy in illumination (such as the use of radiant light or foreboding shade) as well as the expansiveness and freedom one feels in a painting that conveys space and distance.

Handout
19
American Humanities: *Class Decade Art Slides*

1920s

Albright, Ivan Le Lorraine, *Fleeting Time, Thou Hast Left Me Old* (1930)
Bellows, George Wesley, *Dempsey and Firpo* (1923)
Blume, Peter, *The Boat* (1929)
Burchfield, Charles, *Gramercy Park* (1920), *Promenade* (1928)
Chapin, James, *Ruby Green Singing* (1928)
Curry, John Steuart, *Baptism in Kansas* (1928)
Davis, Stuart, *Lucky Strike* (1921)
Demuth, Charles, *My Egypt* (1927), *I Saw the Figure 5 in Gold* (1928)
Dove, Arthur G., *Portrait of Ralph Dusenberry* (1924)
duBois, Guy Pene, *Masked Ball* (1929), *Morning, Paris Cafe* (1926)
Feininger, Lyonel, *Blue Marine* (1924)
Hopper, Edward, *House by the Railroad* (1925), *Night Windows* (1928)
Kane, John, *Self-Portrait* (1929)
Marin, John, *Lower Manhattan* (1922), *Maine Islands* (1922)
Marsh, Reginald, *Subway Express* (1929)
O'Keeffe, Georgia, *Pattern of Leaves* (1924)
Prendergast, Maurice, *Acadia* (1922)
Ray, Man, *Portrait of Stieglitz* (1920s)
Sheeler, Charles, *Upper Deck* (1929), *Church Street El* (1919)
Sloan, John, *Sixth Avenue Elevated at 3rd Street* (1928), *The White Way* (1927)
Stella, Joseph, *The Bridge* (1926)
Weber, Max, *Figures* (1924)
Wood, Grant, *Woman with Plants*, *American Gothic* (1930)

1930s

Albright, Ivan Le Lorraine, *Self-Portrait* (1935), "*That which I should have done I did not do*" (1931-41)
Benton, Thomas Hart, *Cotton Pickers, Georgia* (about 1932)
Blume, Peter, *South of Scranton* (1931)
Castellon, Federico, *Dark Figure* (1938)
Curry, John Steuart, *John Brown* (1939)
Davis, Stuart, *New York-Paris, No. 2* (1931)
Feininger, Lyonel, *The Church* (1936)
Gorky, Arshille, *Organization* (1933-36)
Gropper, William, *The Senate* (1935)
Hopper, Edward, *Compartment C, Car 293* (1938), *New York Movie* (1939), *Early Sunday Morning* (1930)
Kane, John, *From My Studio Window* (1932)
Knaths, Karl, *Harvest* (1932)
Kuniyoshi, Yasuo, *I'm Tired* (1938)
Lee, Doris, *Thanksgiving* (1935)
Marin, John, *Cape Split* (1933)
Martin, Fletcher, *Exit in Color* (1939)
O'Keeffe, Georgia, *Cow's Skull, Red, White, and Blue* (1931)
Peirce, Waldo, *Country Fair* (1933)
Shahn, Ben, *Handball* (1939), *Passion of Sacco and Vanzetti* (1931-32)
Sheeler, Charles, *Cactus* (1931), *City Interior* (1936)
Tschacbasov, Nahum, *Lynching* (1936)
Weber, Max, *Whither Now?* (1938)
Wood, Grant, *American Gothic* (1930), *Daughters of Revolution* (1932), *Midnight Ride of Paul Revere* (1931)

Handout 19

American Humanities: Class Decade Art Slides

1945-60

Albers, Joseph, *Homage to the Square: Apparition* (1959)
Calder, Alexander, *Mobile: Kennedy Airport* (1957) photograph
Davis, Stuart, *The Paris Bit* (1959), *Colonial Cubism* (1954)
de Kooning, Willem, *Marilyn Monroe* (1954), *Woman II* (1948)
Diebenkorn, Richard, *Girl on a Terrace* (1956), *Woman in Window* (1957)
Evergood, Philip, *Woman at Piano* (1955)
Frankenthaler, Helen, *Eden* (1956)
Gottlieb, Adolph, *Aureole* (1959)
Graves, Morris, *Flight of Plover* (1955)
Hofmann, Hans, *Emerald Isle* (1959)
Hopper, Edward, *Office at Night* (1953), *People in the Sun* (1960)
Kearns, James, *E Pluribus Unum* (1960)
Kuniyoshi, Yasuo, *Amazing Juggler* (1952)
Levine, Jack, *Welcome Home* (1946), *Gangster Funeral* (1952)
Motherwell, Robert, *The Voyage* (1949)
O'Keeffe, Georgia, *Only One* (1959)
Pollock, Jackson, *The Cathedral* (1947), *Autumn Rhythm* (1950)
Rauschenberg, Robert, *Satellite* (1955)
Rivers, Larry, *It's Raining Anita Huffington* (1957)
Rothko, Mark, *Earth and Green* (1954-55)
Tobey, Mark, *Sleep* (1957), *Harvest* (1958)
Tooker, George, *The Waiting Room* (1959), *Government Bureau* (1956)
Wyeth, Andrew, *Christina's World* (1948)

Lesson

45

The Armory Show

Goal

Understanding that the roots of modern American art date to the 1913 New York City Armory Show, in which the young artists of Europe and America rebelled against the Academy art, which was imitative—an art tradition dating back to the Renaissance.

Materials

1. Slides of paintings by artists before the Armory Show, artists represented in the Armory Show, and decade artists. These slides can be prepared by students, the instructor, the AV department, or borrowed from the art department.
2. Slide projector.
3. See "Teacher Notes: The Armory Show," following this lesson.

Procedure

1. Review the previous lesson on paintings as artifacts and as part of people's lives. Note that people today enjoy paintings that date from the Renaissance and earlier, as well as what is sometimes called "modern art." Note that "modern art" began as early as 1913 in America with the famous New York Armory Show.
2. Using the "Teacher Notes: The Armory Show," describe some of the background of the Armory Show. Try to convey the spirit and methods of the show. Note that many viewers were shocked by the new art, especially the painting *Nude Descending a Staircase*, by the French painter Marcel Duchamp.
3. Develop the concept of the break with Academy art:
   a. Begin with contrasting slides of Academy and modern art, e.g., Da Vinci vs. Munch, Gainsborough vs. Van Gogh, Gilbert Stuart vs. Gauguin, Millet vs. Picasso.
   b. Ask students to note the way they feel about the contrasts, the differences in shapes, lines, and colors, as well as the imitation of reality, the subject matter. Ask students why some people in 1913, if not today, might be shocked, angered, puzzled. Note that the modern artists could paint like the Academy artists, but they didn't want to. The instructor should dispel the idea that these artists could paint no better than untrained children.
   c. Then play a game without much discussion: Mix slides of artists in the Armory Show (the exact paintings are not necessary) with older Academy paintings. Ask students to respond: *Armory* or *Academy*. Suggestions:

Armory	*Academy*
Picasso	Da Vinci
Matisse	Rembrandt
Kandinsky	David
Picabia	Botticelli
Leger	Van Dyck
Braque	Titian
Cezanne	Murillo
Rouault	Holbein
Gauguin	Michelangelo
Munch	Vermeer

   d. Conclude with *Nude Descending a Staircase*. Note its slow-motion Cubist effect. Refer to Teacher Notes. Ask students why anyone would object to this work.

Teacher Notes: *The Armory Show*

I. Basic Background Facts
   Exhibit of 1,300 works by 300 artists from Europe and America
   Official Title: New York City International Exhibition of Modern Art
   February 17, 1913, to March 15, 1913
   National Guard Armory on Lexington Avenue
   Later the show traveled to Boston and Chicago.
   Over 62,000 people paid the $1 admission.
   The show had wide press coverage.
   174 works sold, 123 of the works by Europeans and 51 by Americans.
   Nude Descending a Staircase sold for $324.

II. The first modern art show in the USA, though the new art had been displayed in small shows such as those at the famous Alfred Stieglitz Photo-Success Gallery at 291 Fifth Avenue in New York. The directors belonged to the anti-Academy group; many, to what was called the American Ashcan School.
   A. Arthur B. Davies, Walt Kuhn, Gutzon Borglum, Elmer MacRae, John Mowbray-Clarke, Jerome Myers, Jerome Taylor, Robert Henri
   B. They wished to show what they called modern art: from Goya, Ingres, and Delacroix through the Impressionists, Post-Impressionists, Fauves, and Cubists. They were breaking with the tradition of the Old Masters.
   C. The directors, especially Davies and Kuhn, went to great effort and expense to bring the art from Europe, especially Paris, to select it, ship it, mount it properly in the Armory.

III. The Reactions
   A. Americans were puzzled, angered, and pleased. A *New York Tribune* critic, Royal Cortissoz: "Men, it was a bully show, but don't do it again." Walt Kuhn, as late as 1933: "We did not have to do it again. It kept right on going and is going better than ever today. Many great exhibitions since then could not have appeared without it."
   B. The strongest reaction was to the Cubist Room ("The Chamber of Horrors") and to Marcel Duchamp's "Nude Descending a Staircase," which was labeled by some newspapers as "an explosion in a shingle factory."
   C. One poet who described it for *American Art News*:

> "You've tried to find her,
> And you've looked in vain
> Up the picture and down again,
> You've tried to fashion her of broken bits,
> And you've worked yourself into seventeen fits;
> The reason you've failed to tell you I can,
> It isn't a lady but only a man."

IV. Impact: The Armory Show influenced a generation of artists (Stuart Davis, Arthur Dove, Georgia O'Keeffe), and as Alfred Stieglitz said, it was responsible for "injecting some life into the decaying corpse of art."

Lesson

46

Methods for Teaching Art Slides

Goal

Developing a background and method for students who, using slides of decade art, will be teaching paintings as works of art and as artifacts.

Materials

1. The Empathy Sheet. (Text follows Lesson 44.)
2. Sample slides of decade paintings.
3. Resource person: High school art teacher (optional). The instructor may feel competent to introduce the method by preparing to teach one or more decade slides, as a model for student teaching. Suggestions: 1920s and 1930s: Grant Wood's *American Gothic*; 1945-60: a painting by de Kooning or Pollock.

Procedure

1. Tell, students that during Lesson 46, they will be given the slides listed on the handout. They will select one slide to teach, following the method listed on the Empathy handout. Lessons 46 and 47 also will be spent studying the slides and preparing for classroom teaching.
2. Reassure students that they will have time and materials for their teaching. Tell them that you and/or a resource person will provide models for their teaching. Also remind them that their presentations will last until Lesson 55, giving them additional time to prepare, as well as to work on their projects.
3. Review the previous lesson on the Armory Show and modern art.
4. Ask students to briefly review the Empathy handout following Lesson 44. It will serve as a guide for painting analysis. They do not have to rely on the Empathy handout as an absolute measure of what they feel about the painting. They should be encouraged to do research, using the classroom art materials and the resources of other libraries. They might also note the year of the painting and refer to the history handbook made earlier in the course.
5. The instructor should teach one or more decade slides. You might begin the instruction by mixing them with slides from other decades to see, first, if students can guess which are paintings of the decade they are studying. Instruction should follow the method on the Empathy handout.

Lessons

47-48

Teaching Art Slides

Goal

Preparation for teaching art slides on paintings as works of art and artifacts.

Materials

1. Slide viewers and projectors.

2. A class library of materials on American artists, American art, and decade art. The school and community should be able to supply enough books for student research. (Consider purchasing a class set of George M. Cohen's *A History of American Art* [Dell, 1971]; it is usable for all three decades.)

Assignment

Every student must select one slide to teach, using the method listed on the Empathy sheet. The instruction should take around five minutes and be followed by class discussion. Students should select a slide that they like and sign up for teaching during Lesson 48.

Procedures

1. Review the previous lesson. Make sure that every student has an Empathy handout. Review the directions on the Empathy handout.

2. Have students refer to the list of slides distributed during Lesson 44. Ask them to look at the slides displayed in the classroom. Encourage them to use the classroom library and to look for reproductions or to use the viewers and projectors.

3. Assist them with their study of the slides.

4. During Lesson 48, make sure that everyone has a different slide. Set up the teaching due dates, probably beginning with about five slides for the first day—and no more than seven during any of the lessons up to Lesson 55.

Lessons

49-55

Paintings As Artifacts

Goals

Understanding paintings as works of art and artifacts through student instruction, films, field trips, and other variations and alternate experiences.

Materials

1. Slide projector.
2. Film projector.
3. If the class takes an art field trip, the instructor should survey the gallery paintings for decade art and then prepare a handout list for student analysis.

Assignment

1. Every student will teach one painting for about five minutes.
2. If the class takes an art field trip, each student should make a one-page-minimum analysis of a painting (a decade painting, if available) using the Empathy sheet and other techniques employed by students on the teaching days.

Procedure

1. Review the previous lessons on the Armory Show, the method of analysis, the slide or slides taught by the instructor. The instructor should do this by showing a few selected slides.
2. On Lesson 49, four students should teach their slides. During or at the end of each slide presentation, the student and instructor should encourage class comment.
3. After the teaching and class discussion, the teacher should evaluate the teaching, recording his comments and those of the class, along with the grade, in the student folders.
4. During the remaining six lessons, the instructor should develop alternatives to reinforce the student instruction, as well as provide the variety needed in this kind of schedule. Consider the following possibilities (see Bibliography for sources):
   a. Films:

      1920s: *American Vision*; *Works of Winslow Homer and John Marin*; *John Marin.*

      1930s: *American Vision*; *Works of Winslow Homer and John Marin*; *John Marin*; *Grant Wood*; *This Is Ben Shahn*; *Painters of America: Peter Hurd.*

      1945-60: *Mark Tobey: Artist*; *Jack Levine*; *Jackson Pollock*; *This Is Ben Shahn*; *Understanding Modern Art: Nonobjective Art*; *The Wyeth Phenomenon.*

   b. Resource Persons: The class or instructor can invite art teachers, artists, or directors of art galleries to speak on art and the decade.

   c. Field Trips: A field trip can be a very valuable and successful experience, since it exposes students to actual paintings—not slides. It is especially valuable for students to see decade art and analyze it at a gallery. The field trip should come near the end of the study of painting as art and artifact.

Lessons

56-67

Poetry
and Plays
As
Artifacts

Lesson

56

Poetry As Artifact

Goal
Orientation to poetry as artifact.

Materials
1. A teacher-prepared handbook of decade poems, preferably identified by year of publication, to relate to student history handbook. See "Suggestions for Poetry Handbooks," following this lesson.

2. Or copies of decade poetry anthologies. Suggestions:
   1920s: Max Bogart's *The Jazz Age.*
   1930s: Max Bogart's *The Bitter Years.*
   1945-60: Mark Strand, editor. *The Contemporary American Poets: American Poetry Since 1940.* New York: Meridian Books, World Publishing Company, 1969.

3. "Decade Poems As Artifacts" sheet, for reading aloud or overhead projection. (Text follows this lesson.)

4. A classroom library of poetry books, anthologies or books by individual authors. Also, if period magazines with poetry are available, these can be used for study.

Assignment
At the end of the period, the students should select a poem for small group discussion. If they do not like poems in the teacher-made anthologies, they should be encouraged to find a poem from other sources for their small group activities in Lesson 57.

Procedure
1. The instructor should now pursue the concept that poems, like the other products of human effort previously studied, are artifacts. They reveal the feelings and values of Americans, then and now.

2. Ask students to evaluate poems as artifacts: Are poems popular artifacts? What kinds of people read and write poetry? Remind students that "poetry" can be loosely defined, to include everything from poems in greeting cards to poems that win Pulitzer Prizes. Poetry is not just for the very small minority.

3. Project the poems on a screen or read them aloud, asking students to make notes on clues to the decade of each poem. Tell them that one poem is from the 1920s, one from the 1930s, and one from the 1945-60 period. Note that the poet's name has been left out, so as not to influence their judgment as to which poem seems to fit the decade they are studying. In drawing their conclusions, they should consider everything they have studied up to this point.

4. If poems have been projected and read silently by the class, have individual students read the poems aloud.

5. Without comment, take a class vote on which poem is from the decade they have been studying.

6. Then ask students who voted on each to explain their choices.

7. Announce answers:
   I. "A Modern Lullaby" by Elsie Duncan Yale (*Ladies' Home Journal*, July 1922, p. 130).[1]
   II. "Death of the Ball Turret Gunner" by Randall Jarrell, 1945 (*The*

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[1] © 1922, Curtis Publishing Company. Reprinted with the permission of *Ladies' Home Journal.* © 1950, Downe Publishing, Inc. Reprinted with the permission of *Ladies' Home Journal.* (Texts of the three poems appear on page 95.)

Complete Poems, New York: Farrar, Straus & Giroux, Inc., 1945).[2]

III. "Ad," written in 1938, on the eve of World War II, by Kenneth Fearing (*Collected Poems of Kenneth Fearing*, New York: Random House, 1940).[3]

8. The vote on these poems should be fairly decisive and reinforce students' knowledge of the period. However, those who do not guess correctly should be encouraged on grounds that poets write in many styles with both old and new topical content. One could prepare a sample of decade poems that would be very confusing. Some poets wrote on universal subjects, in both free and traditional verse and metric patterns, in all three decades.

9. Some clues to the answers:

   a. The reference to Middle Europe and violence in Poem III, "Ad," would seem to refer to the pre-World War II period, not to the 1945-60 post-World War II era with the Korean War, nor to the 1920s, when there was little fear of war in Europe.

   b. There was no American war during the 1920s or 1930s. In Poem II ("The Death of the Ball Turret Gunner") even the reference to "black flak" would not remind one of World War I, since bombers never flew very high ("six miles from earth"). Thus the poem must date from 1945 or after, because of the references to high altitude bombing.

   c. Poem I, "A Modern Lullaby" (a magazine poem), is clearly a humorous comment on the rise of radio. Students should recall the early history terms sheet with KDKA, the earliest of radio stations. The mild social comment on how the "wireless" is changing people's lives should be noted.

10. Let students spend the remaining time examining poetry books, anthologies, and a teacher-made handbook. Tell them that tomorrow you will assign groups and take names. Students may choose the same poem, if they are in different groups. They also may select a poem from their own research, as long as members of the small group have copies. Dittoes will be provided on Lesson 57.

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[2] Reprinted with the permission of Farrar, Straus & Giroux, Inc. from *The Complete Poems* by Randall Jarrell, Copyright 1945 by Randall Jarrell, copyright renewed 1973 by Mary Jarrell.

[3] Reprinted with the permission of the Estate of Kenneth F. Fearing; Ira Koenig, Executor.

Suggestions for Poetry Handbooks

1920s

"An Immortality" (1920) by Ezra Pound
"Jazz Fantasia" (1920) by Carl Sandburg
"The Lonely Street" (1921) by William Carlos Williams
"If We Must Die" (1922) by Claude McKay
"Susie Asado" (1922) by Gertrude Stein
"the cambridge ladies" (1923) by E. E. Cummings
"The Scoutmaster" (1923) by Edgar A. Guest
"The Garden of the Nations" (1923) by Edwin Arlington Robinson
"Julius Brink" (1924) by Edgar Lee Masters
"The Hollow Men" (1925) by T. S. Eliot
"Shine, Perishing Republic" (1925) by Robinson Jeffers
"Condolence" (1926) by Dorothy Parker
"I Have Seen the Spring" (1926) by Sara Teasdale
"Man!" (1926) by Archibald MacLeish
"Mother to Son" (1926) by Langston Hughes
"Song of Mehitabel" (1927) by Don Marquis
"One Acquainted with the Night" (1928) by Robert Frost
"To Jesus on His Birthday" (1928) by Edna St. Vincent Millay
"Snatch of Sliphorn Jazz" (1928) by Carl Sandburg
"Canyon City" (1929) by James Henry Sullivan
"next to of course god america i" (late '20s) by E. E. Cummings
"The Flower-Fed Buffaloes" by Vachel Lindsay

1930s

"Watch Long Enough, and You Will See the Leaf" (1931) by Conrad Aiken
"if there are any heavens" (1931) by E. E. Cummings
"Cash-Girl" (1931) by Grace Baer Hollowell
"Poolroom Faces" (1931) by Joseph Kalar
"Love Is Not All" (1931) by Edna St. Vincent Millay
"Song of the Open Road" (1932) by Ogden Nash
"Nashville, 1932" (1932) by Jesse Stuart
"Aeneas at Washington" (1932) by Allen Tate
"Homage to Columbus" (1933) by Horace Gregory
"Ballad of Roosevelt" (1934) by Langston Hughes
"City of Monuments" (1934) by Muriel Rukeyser
"Any Human to Another" (1935) by Countee Cullen
"Robert Whitmore" (1935) by Frank Marshall Davis
"Rearmament" (1935) by Robinson Jeffers
"Neither Out Far Nor In Deep" (1936) by Robert Frost
"Brave New World" (1936) by Archibald MacLeish
"When in the Course of Human Events" (1936) by Kenneth Patchen
Excerpts from *The People, Yes* (1936) by Carl Sandburg
"Summer Evening" (1937) by James Agee
"The Movers" (1937) by James Hearst
"For Rhoda" (1937) by Delmore Schwartz
"Pioneer" (1938) by Louis Stoddard
"Street Corner College" (1939) by Kenneth Patchen

Suggestions for Poetry Handbooks

1945-60

"Country Club Sunday" (1946) by Phyllis McGinley
"Wagon Train" (1947) by E. L. Mayo
"The Dirty Word" (1947) by Karl Shapiro
"The Eye" (1948) by Robinson Jeffers
"Motto" (1951) by Langston Hughes
"Three Jet Planes" (1953) by May Swenson
"The ABC of Security" (1953) by E. B. White
"Hiroshima" (1954) by Murray Noss
Excerpts from *Pictures of the Gone World* (1955) by Lawrence Ferlinghetti
"Birthplace Revisited" (1956) by Gregory Corso
"On Hurricane Jackson" (1956) by Alan Dugan
Howl, Part II (1956) by Allen Ginsberg
"Reflections upon a Recurrent Suggestion [by Civil Defense Authorities That I Build a Bombshelter in My Backyard]" (1956) by Reed Whittemore
"Visits to St. Elizabeths" (1957) by Elizabeth Bishop
"The *Chicago Defender* Sends a Man to Little Rock, Fall, 1957" by Gwendolyn Brooks
"At the Bomb Testing Site" (1957) by William Stafford
"Ex-Basketball Player" (1958) by John Updike
"Reason" (1959) by Josephine Miles
"Penny Wise and Found Poolish" (1959) by W. W. Watt
"The Executive's Death" (1960) by Robert Bly
"Having Lost My Sons, I Confront the Wreckage of the Moon: Christmas, 1960" by James Wright

Handout

20

American Humanities: *Decade Poems As Artifacts*

Can you tell which poem was written during the decade the class has been studying? How can you tell?

I

Oh hushaby, my baby, in your cozy little bed,
A radio receiver is adjusted to your head;
So cuddle down so "comfy," like a birdie in the nest—
A station miles and miles away will lull you off to rest.

Oh hushaby, my baby, close your sleepy eyes of blue;
A lovely bedtime story someone's telling now to you;
So drift away to dreamland—mother doesn't linger near,
For broadcast in the twilight tender lullabies you hear.

Oh hushaby, my baby; for you have the wave length right;
The wireless gently whispers as you nestle down to-night;
Oh, you don't need me waiting while the shadows softly creep,
For KDKA kindly lulls my little one to sleep!

II

From my mother's sleep I fell into the State,
And I hunched in its belly till my wet fur froze.
Six miles from earth, loosed from its dream of life,
I woke to black flak and nightmare fighters.
When I died they washed me out of the turret with a hose.

III

Wanted: Men;
Millions of men are wanted at once in a big new
    field;
NEW, TREMENDOUS, THRILLING, GREAT.

If you've ever been a figure in the chamber of
    horrors,
If you've ever escaped from a psychiatric ward,
If you thrill at the thought of throwing poison
    into wells, have heavenly visions of people,
    by the thousands, dying in flames—

YOU ARE THE VERY MAN WE WANT
We mean business and our business is YOU
WANTED: A race of brand-new men.

Apply: Middle Europe;
No skill needed;
No ambition required; no brains wanted and no
    character allowed;

TAKE A PERMANENT JOB IN THE COMING PROFESSION
    WAGES: DEATH.

Lesson

57

Preparation for Poetry Discussion

Goal
Preparation for small group discussion of poetry as literature and artifact.

Materials

1. A class handbook or class sets of anthologies for small group discussion.
2. A class library of poetry anthologies or books of material from the decade.
3. Ditto masters.

Assignments

1. Each student must teach a poem to the group, making sure that everyone has a copy of the poem. The group should be taught the poem in the following manner: (1) Read the poem aloud after everyone has a copy. (2) Analyze the poem's literal or story level. (3) Analyze the figurative or interpretative level. (4) Analyze the poem as a decade artifact.
2. When students are not in small groups, they should be preparing the final outline which is due on Lesson 69.

Procedure

1. Review the previous lesson on poetry as artifact and the discussion of the three poems from three different decades.
2. Announce the assignments. Review the method of student analysis of the poem for small groups. Remind students that the instructor will act as chairman and observer. *Encourage them to show their poems to their parents or someone who remembers the decade, to get responses.*
3. Offer ditto masters for those who do not wish to use anthologies or teacher handbooks. Set up three small groups of eight to ten students, making sure there are no duplications in choices of poems within the group. Set up the schedule on a volunteer basis.
4. Remind students of the handbooks made during the history section for background on the year of the poem.
5. Remind them of the final outline due date.

Additional or Alternative Suggestion
The instructor may wish to use audiovisual materials on this day or later. See Bibliography for films about such poets as Frost, Sandburg, Ginsberg and Ferlinghetti, as well as a record-filmstrip on the Harlem Renaissance.

Lessons
58-60
Analysis of Poetry As Artifact

Goal

Individual and small group analysis of decade poetry as literature and artifact.

Materials

1. Teacher handbooks or class anthology sets for the small groups.
2. Ditto masters for students in later groups.

Assignment

When not in a small group, students should be preparing for their small groups or working on the project final outline for Lesson 69.

Procedure

1. Again, the instructor should define where students not in small group discussion should be during the lesson time period.

2. The small groups should form a circle with the instructor as chairman or manager. The instructor should remind the group of the procedure each student should use in teaching a poem. After each poem—and at the end of the discussion—the group should respond to the poem or poems. The instructor should evaluate the individuals and the group briefly during the discussion, as well as on the student folder records.

3. Ask students how older people, such as parents and grandparents, reacted to the poems.

Lesson
61
Plays As Artifacts

Goal
Orientation to the concept that American plays are also cultural artifacts.

Materials
1. Sets of decade plays for small group discussion. Suggestion: The Dell paperback series, *Famous American Plays of 1920s, 1930s, 1940s, 1950s*. Suggested plays for small group discussion follow (the first play for each lesson is from the *Famous Plays* series):

1920s:
1. *The Moon of the Caribbees* or *The Hairy Ape* by Eugene O'Neill
2. *They Knew What They Wanted* by Sidney Howard
3. *Porgy* by Du Bose Heyward
4. *Holiday* by Philip Barry

1930s:
1. *Of Mice and Men* by John Steinbeck
2. *Awake and Sing* or *Waiting for Lefty* by Clifford Odets
3. *The Time of Your Life* by William Saroyan
4. *The Petrified Forest* by Robert E. Sherwood, *Our Town* by Thornton Wilder, or *The Man Who Came to Dinner* by George Kaufman and Moss Hart. NOTE: None of these are in the *Famous Plays* series.

1945-60:
1. *All My Sons* or *Death of a Salesman* by Arthur Miller
2. *Tea and Sympathy* by Robert Anderson
3. *The Zoo Story* by Edward Albee
4. *Marty* by Paddy Chayefsky, *A Raisin in the Sun* by Lorraine Hansberry, or *Picnic* by William Inge. NOTE: None of these are in the *Famous Plays* series.

2. An anthology or set of decade one-act plays. The instructor should consider having only three small discussion groups and one group which would perform (with scripts) a decade one-act play, either in the classroom or in the school theater. Suggested anthology and plays: *15 American One-Act Plays* (Washington Square Press), edited by Paul Kozelka.

1920s: *Trifles* by Susan Glaspell (1920)
1930s: *The Undercurrent* by Fay Ehlert (1938), *The Long Christmas Dinner* or *The Happy Journey* (1930-36) by Thornton Wilder
1945-60: *The Lottery* by Brainerd Duffield and Shirley Jackson (1953), or *Sorry, Wrong Number* by Lucille Fletcher (1948,1952)

3. "American Humanities: Decade Plays As Artifacts." An optional suggestion guide of additional plays of the decade, usable as a handout. (Text follows this lesson.)

4. Copies of the earlier handout, "American Humanities: Literature As Artifact." (Text follows Lesson 32.)

Assignment
Each student will select a decade play to consider as literature and artifact, either in a small group discussion or through performance of a one-act play with follow-up group and class discussion.

Procedure
1. Review the continuing concept of cultural materials as artifacts: films, books, poems, paintings, and now plays.

2. Begin with a brief discussion of plays students have seen recently in the school or community theaters. Were any decade plays? What kind of people go to plays? Note that plays also become movies. Ask students to

name films that were once plays. Ask them if they know the names of any decade plays or playwrights.

3. Remind them that these decades produced great playwrights, world famous artists, such as Eugene O'Neill (Nobel Prize), Thornton Wilder, Tennessee Williams, and Arthur Miller.

4. The instructor may want to ask the school's drama teacher to take part in this lesson or Lesson 61.

5. Describe the assignment—either small group discussions or a performance (on the last lesson period). Note that evaluation and procedure will be identical to that used with best sellers, Lessons 32 through 39; and use the same handout: "American Humanities: Literature As Artifact."

6. To assist the students in their choice of groups, the instructor should review the plots (titles on the board) of plays available in sets for class. If students wish to read a play not available in quantity, they should be encouraged to find copies immediately. The instructor should mention the suggestion guide, "American Humanities: Decade Plays As Artifacts."

7. Play copies can be handed out and groups assigned either at the end of this lesson or during Lesson 62.

Suggestions: Decade Plays As Artifacts

1920s

Eugene O'Neill, *The Hairy Ape* (1920), *The Emperor Jones* (1920)
Roger Bloomer, *John Howard Lawson* (1923)
Elmer Rice, *The Adding Machine* (1923)
Maxwell Anderson and Laurence Stallings, *What Price Glory?* (1924)
George Kelly, *The Show-Off* (1924)
Du Bose Heyward, *Porgy* (1925)
George Kelly, *Craig's Wife* (1925)
Philip Barry, *Holiday* (1928)
Elmer Rice, *Street Scene* (1929)

1930s

Eugene O'Neill, *Ah, Wilderness!* (1933)
Lillian Hellman, *The Children's Hour* (1934)
Clifford Odets, *Waiting for Lefty* (1935)
Robert E. Sherwood, *The Petrified Forest* (1935), *Abe Lincoln in Illinois* (1935)
S. N. Behrman, *End of Summer* (1936)
George S. Kaufman and Moss Hart, *You Can't Take It With You* (1936)
Clifford Odets, *Golden Boy* (1937)
John Steinbeck, *Of Mice and Men* (1938)
Thornton Wilder, *Our Town* (1938)
George S. Kaufman and Moss Hart, *The Man Who Came to Dinner* (1939)
William Saroyan, *The Time of Your Life* (1939)

1945-60

Arthur Laurents, *Home of the Brave* (1945)
Howard Lindsay and Russel Crouse, *State of the Union* (1945)
Tennessee Williams, *The Glass Menagerie* (1945)
Arthur Miller, *All My Sons* (1947)
Thomas Heggen, *Mr. Roberts* (1948)
Arthur Miller, *Death of a Salesman* (1949)
William Inge, *Picnic* (1952)
Robert Anderson, *Tea and Sympathy* (1953)
Arthur Miller, *The Crucible* (1953)
John Patrick, *Teahouse of the August Moon* (1953)
James Fuller, *Rebel without a Cause* (1955), dramatization of the Warner Brothers film which starred James Dean
Paddy Chayefsky, *Marty* (1956)
William Gibson, *The Miracle Worker* (1957)
Arthur Laurents, *West Side Story* (1957)
Gore Vidal, *Visit to a Small Planet* (1957)
Edward Albee, *The Zoo Story* (1959)
Lorraine Hansberry, *A Raisin in the Sun* (1959)

Lessons 62-67

Plays As Artifacts

Goal

Understanding and appreciating American decade plays as works of literature and as artifacts through preparation, small group discussion, and/or reader's theater.

Materials

1. Copies of decade plays for small group discussion and performance.
2. Films or resource persons to reinforce understanding and appreciation.
3. A theater area: either a classroom or school theater reserved for rehearsal and performance.
4. Copies of small group procedures handout: "American Humanities: Literature As Artifact." (Text follows Lesson 32.)

Procedure

1. Review previous discussion of plays as artifacts. Note assignments and schedule of discussions on the Tentative Schedule. The performance group will be onstage during Lesson 67.
2. The performance group should have a stage manager who may also serve as a stand-in actor.
3. Students should be reminded that when they are not performing or in small group discussion, they should either be preparing for their lesson day or working on their final outline for the project, due on Lesson 68.
4. Either Lesson 62 or 63 should be used as a full day of reading or rehearsal. The other lesson also may be used for reading, for films, or for resource persons to reinforce understanding and appreciation of the plays as literature and artifact.
5. During the small group discussions, the instructor should decide where those not in the discussion should study or rehearse. The performance group should be reminded that the last ten minutes of their lesson should be spent in an open discussion on the play.
6. The instructor should evaluate the performance group. The instructor, along with the student observer, should evaluate the small group discussions, noting marks and comments in the student folders.

Lessons

68-70

The Term Project

Goal
Final preparation and conferences for completing the individual project.

Materials

1. The instructor should have class copies of term project stylebooks and stylebooks on term paper writing.
2. After the first time the course is taught, let students examine copies of successful term papers. (Copy good examples, ask students to contribute good papers, or invite former students to lend papers as examples.)
3. The instructor should refer to Lesson 26, noting on the board the Ten Steps to a Successful Project from that lesson and mentioning that students are now at Step 6. Note that Lessons 69 and 70 will be used for the second conferences, largely for those who do not receive an H on the final outline.

Assignment
The due date for submitting the project or for presenting the projects should be announced. The date of presentations will be determined finally during the next two lessons.

Procedure

1. Announce the due dates for term papers and presentations. Collect project final outlines during Lesson 68. Describe the final unit on music as one with little homework, so that students can work on their projects.
2. Conferences will be held during Lessons 69 and 70. (Examine the final outlines after Lesson 68 and determine which students need a second conference.) Students should be encouraged to bring notes and rough drafts to class during the next two lessons.
3. Lesson 68 should be spent on class questions about term papers. The instructor should:
    a. Review both the previous and the final steps of the project.
    b. Discuss the final format of a term paper.
    c. Suggest ideas on writing introductions, conclusions, proofreading, word choice (e.g., use of *Roget's Thesaurus*).
    d. Discuss footnoting and bibliography, especially the use of *Ibid.*, the problems of plagarism, the difference between a direct and indirect quotation.
    e. Review a school or classroom handbook or sample term paper.
4. The last two lessons should consist of individual conferences.

Lessons

71-79

Dancing and Music As Cultural Exemplars

Lessons

71-72

Dancing As a Cultural Exemplar

Goal

Understanding dancing as a form of cultural expression.

Materials

1. Handouts: "Dancing and Culture" and "Popular Dancing in America —1920-1970." (Texts follow this lesson.)

2. Instructional records (or the use of a teacher, perhaps from the physical education department) for teaching one or more decade dances. Suggestions: Initially, one might wish to teach the fox trot, since it was popular in all three decades, is simple to teach and learn, and reflects decade values. However, records are available on such dances as the 1920s Charleston, 1930s lindy and jitterbug, and the 1945-60, jitterbug with rock 'n' roll variations. (Source: Educator Recordings, Beardsley Station, P.O. Box 6062, Bridgeport, Conn.)

3. Recordings of popular music from the decade. Often students have copies of old records.

4. Phonograph.

Procedure

1. Review the previous lessons on artifacts. Then ask the class to consider the question: "How can dancing reveal the values of a decade?" Ask them to reflect on their values and their dancing.

2. At this point and later, discussion with dancing will reveal dominant values, such as individualism, external conformity, and sex roles.

3. The instructor may wish to teach the entire class or to begin with a small group of about four males and four females. Using the resource person or instructional record, take the students through the basic steps. Then use the popular decade music for at least one full dance song.

4. The first lesson should be spent on dance instruction—preferably for the fox trot. The second lesson may be used for a faster dance and/or for value analysis.

5. Value analysis often reveals: (1) People learned agreed-upon steps for each decade dance. (2) Males and females often had clearly defined roles. (3) Individuals of the decade expressed their individual and cultural feelings.

Additional Suggestions

1. This is a popular assignment. It could be extended with new dances; try such things as the bunny hop, or dances in which people change partners. Or simulate a ballroom, with crowded conditions and students acting the various roles adopted by people at dances. Both male and female students might act the parts of stags. Discussion of group behavior at dances could precede or follow the ballroom simulation.

2. Discuss why some observers of American culture call the square dance the most American of dances. Note that this traditional dance has historical and democratic roots. All ages participate, for example.

Handout 21

American Humanities: *Dancing and Culture*

Since dancing is an important part of any culture, we must examine American dances. An examination of dancing involves learning period dances and evaluating them as we have other artifacts of the culture. Remember that dances in themselves are open to analysis, as are dances in relation to the total culture and the particular era.

Consider the following points about dancing and culture:

1. Dancing is often related to a culture's major rituals, such as courtship or marriage. Thus dancing often is done with male and female pairs with the accent on interpersonal rhythmic and conversational communication.

2. Dancing can be a culture's effort toward social and group participation and recreation. Dancing can be for all ages or certain ages, for cross-cultural participation (community dances) or for subcultural participation (teenage dances).

3. Dancing may be a way the culture channels excess energy, especially youthful sexual energy. However, older members of the culture may chaperone such dances and enforce rules of behavior.

4. Dancing may be a way the culture develops muscles, balance, and coordination.

5. Dancing may be considered therapeutic in a culture: an activity to restore injured bodies and broken minds.

6. Dancing may consciously or unconsciously reveal the values and attitudes of the era: optimism or pessimism, affluence or depression, conformity or nonconformity, equality or individuality, inner-directedness or other-directedness.

Handout 22

American Humanities: *Popular Dancing in America—1920-1970*

Period and Characteristics	Slow Dances	Fast Dances	Folk Dances
1920-1930 Affluence, Youth Revolution, Rising Nonconformity	Waltz Fox Trot	Charleston	Square Dance
1930-1940 Depression, Beginning of World War II	Two-Step Fox Trot	Lambeth Walk Lindy Jitterbug Big Apple	Square Dance
1940-1950 World War II, Rising Affluence, Atomic Bomb	Fox Trot	Mambo Tango Rhumba Bunny Hop	Square Dance
	(sock hops)		
1950-1960 Age of Conformity, Affluence, Korean War	Fox Trot	The Bop Hard Jive The Stroll Rock 'n' Roll The Circle Frug Calypso Twist	Square Dance
1960-1970 Affluence, Vietnam War, Youth Revolution, Civil and Individual Rights	Decline in dance steps, sex roles. Decline of formals, proms, school dances, record dances Group dancing, individual dancing. More listening to groups of musicians		Square Dance

Lesson 73

Music As a Cultural Exemplar

Goal

Orientation to the concept that music is also a form of cultural expression.

Materials

1. Handouts: "American Humanities: Survey of Decade Music," and "American Humanities: Pop Songs As Artifacts." (Texts follow this lesson.)

2. Audiovisual aids for an introductory discussion of decade music. *Suggestion: American Music: Folk to Jazz to Pop* (film).

3. Or, use recordings of one popular song from each decade, with copies of the lyrics, for discussion and analysis. Inexpensive collections of decade songs with words and music are readily available at music stores.

Procedure

1. Review previous lessons on artifacts and cultural expressions, such as dancing.

2. Initiate a discussion on the question: "How is music part of a culture?" Ask students to name their favorite music, songs and artists. Ask students about the favorite music of their relatives and friends. What makes people like this music?

3. Note that this unit will be enjoyable, without much homework, so that they can work on their projects.

4. Give each student the handout surveying decade music. Review the sheet. Ask students if any of the material is familiar. Note that music has great variety.

5. Hand out copies of lyrics of one typical song from each decade. Ask students to identify the lyrics of their decade, by vote. Announce the correct answer; then, open a discussion of why the song is typical of the decade.

6. The discussion will deal with topical information, word choice, mood.

7. If more records of decade songs are available, play them after the discussion.

Additional Suggestions

1. The students may be assigned a paper analyzing decade lyrics. By researching old recordings and/or sheet music, they can analyze a song from the decade as they dissected poems in the poetry-as-artifact assignment.

2. The idea of writing a song in the manner of the decade being studied may appeal to some students. Perhaps the class includes someone with enough musical talent to attempt writing a tune that captures the decade sound. If not, students might borrow an existing tune. After they have analyzed the dominant themes and vocabulary of popular songs of the decade, a group could work together to compose lyrics. (See the sample of student-composed 1930s-style lyrics on the following page.)

Money Ain't Everything

I am so blue just thinking of you today,
When I am with you, you take all my troubles away.
Sitting alone just trying to pass the time,
I cry to myself because I don't have a dime.

I woke up one mornin' on a park bench,
I was feelin' so blue.
I ain't got no money,
But if I did, I'd spend it on you.
Ain't got nowhere to go and nothing to do,
But money ain't everything,
It ain't no substitute for you.

I am so blue just thinking of you today.
When I am with you, you take all of my troubles away.
Sitting alone just trying to pass the time,
I cry to myself because I don't have a dime.

Hum . . .
I cry to myself because I don't have a dime.

—Lyrics by Jim Stockton and Mike Petrak

Handout 23

American Humanities: *Survey of Decade Music — 1920s*

"The decade of the 1920s, nowadays almost affectionately called the Roaring Twenties, was to be a period of conflict in all of the arts, which in itself would be a clue to the era's vitality. The music seemed more noisy than ever, frequently primitive, and designed to shock the conservatives. From the many manifestoes, the isms, the revolts, there emerged what gradually came to be known as the 'modern.'"*

Foreign Influence

A. France: Maurice Ravel, Igor Stravinsky, Arthur Honegger, Darius Milhaud, Edgar Varese (in USA, 1916)

B. Germany and Austria: Alban Berg, Paul Hindemith, Arnold Schoenberg, Anton von Webern, Kurt Weill

C. Other Countries: Bela Bartok (Hungary), Sergei Prokofiev (Russia), Jean Sibelius (Finland), Giacomo Puccini (Italy), Ralph Vaughan Williams (England)

Classical and Semi-Classical Composers and Artists
George Gershwin, Aaron Copland, Paul Whiteman, Enrico Caruso, Charles Ives, Howard Hanson, Henry Cowell, George Antheil, Carl Ruggles, Arthur Shepherd, Frederick Converse, David Stanley Smith, Ernest Schelling

Famous Conducters
Walter Damrosch, Leopold Stokowski, Serge Koussevitzky, Arturo Toscanini

New Schools of Music
Eastman School of Music (1921), Juilliard School of Music (1923), Curtis Institute (1924)

Popular Composers and Artists
Rudy Vallee, Al Jolson, Jimmy Dorsey, Ruth Etting, Florenz Ziegfeld, George M. Cohan, John Philip Sousa, Eddie Cantor, Irving Berlin, Tommy Dorsey, Bing Crosby, Jerome Kern, Victor Herbert

Blues, Jazz, Folk Artists
Louis Armstrong, W. C. Handy, Bessie Smith, Fats Waller, "King" Oliver, Cab Calloway, Ethel Waters, Fletcher Henderson, Duke Ellington, Earl Hines, Bix Beiderbecke, Jelly Roll Morton, Blind Lemon Jefferson

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Handout
23
American Humanities: *Survey of Decade Music — 1930s*

"The 1930s in American music were a complete contrast to the 1920s. The optimistic, progressive, strident voices of the 1920s were muted in the decade of the Great Depression. . . . Even the lusty voice of jazz was stilled after the stock market crash of 1929.

Even if the most characteristic atmosphere of the period was one of broad conservatism, the music of the Depression Era revealed several new and distinctive trends. Perhaps the strongest was a historical and regional Americanism. . . . Closely related to this trend was a new and persistent preoccupation of composers with their relationship to the broad musical community and to society at large. . . . a conservative trend, a historical or regional Americanism, and a search to reach a broader public."*

Key Events

1931
- Metropolitan Opera on the radio for the first time
- George Gershwin's *Of Thee I Sing*
- John Tasker Howard's *Our American Music*, the first comprehensive history of American cultivated-tradition music
- Music Library Association established

1932
- "Swing" music gets its name from Duke Ellington's record: "It Don't Mean a Thing If It Ain't Got That Swing."

1934
- Virgil Thomson's opera (lyrics by Gertrude Stein) *Four Saints in Three Acts*

1935
- George Gershwin's *Porgy and Bess*
- Federal Music Project of the WPA

1936
- Aaron Copland's *El Salon Mexico*
- American Guild of Musical Artists founded

1937
- Marc Blitzstein's *The Cradle Will Rock*
- Harold Rome's musical, *Pins and Needles*

1938
- Rodgers and Hart's musical, *I Married an Angel*
- Samuel Barber's *Essay for Orchestra, No. 1*
- Roy Harris's *Third Symphony in One Movement*
- Aaron Copland's *Billy the Kid*

1939
- John Cage's experiment with mechanical and electronic music, *Imaginary Landscape No. 1, 1939*

Key Names

A. Composers: Aaron Copland, Samuel Barber, Roy Harris, Ernest Bloch, Marc Blitzstein, Gian-Carlo Menotti, William Schuman, John Cage, Lou Harrison

B. Conductors: Arturo Toscanini, Walter Damrosch

C. Pop, Jazz, Swing, Folk Artists: Duke Ellington, Rudy Vallee, Bing Crosby, Glenn Miller, Woody Guthrie, Guy Lombardo, Benny Goodman, Harry James, Billie Holiday, Sy Oliver, Kate Smith, Al Jolson, Count Basie, Leadbelly, Tommy Dorsey, Louis Armstrong, Artie Shaw

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*H. Wiley Hitchcock, *Music in the United States: A Historical Introduction*, pp. 197-99, © 1969, Prentice-Hall, Inc., Englewood Cliffs, N.J. Reprinted with permission of the publisher.

Handout 23

American Humanities: *Survey of Decade Music—1945-60*

". . . the world turned to America, whose composers and music had a freshness and vitality that was most welcome. Many of the greatest musicians sought a refuge in America. . . . Eminent musicians shared the center of the stage with our own composers. . . . These past years have seen revolutionary changes in our way of life, and the rising generation is quite sure just what it expects from and wants of life."*

Important Events and Experiments

Televised concerts and operas

Rebirth of the recording industry: LPs, nonbreakable (1948), 45 and 33rpm and stereo (1958) records

Summer festivals, such as Tanglewood

Experimental composers, such as Charles Ives and John Cage

Rise of electronic music

Extensive use of twelve-tone music, e.g., Ben Weber, Wallingford Riegger

Rock 'n' Roll

Operas of Gian-Carlo Menotti, such as *The Saint of Bleecker Street*

Dick Clark's TV "American Bandstand" disc-jockey show

Popularity of jazz and folk music

Rise of teenage music (by 1958, 70 percent of records bought by teens)

Big Broadway musicals: e.g., *West Side Story* and *My Fair Lady* and those by Rodgers and Hammerstein (e.g., *South Pacific*)

The Age of the Top Ten Pop Records: 1950s

1950—"Goodnight Irene" by The Weavers and Gordon Jenkins
1951—"Tennessee Waltz" Patti Page
1952—"Cry" Johnny Ray
1953—"Song from Moulin Rouge" Percy Faith
1954—"Little Things Mean a Lot" Kitty Kallen
1955—"Rock Around the Clock" Bill Haley and the Comets
1956—"Don't Be Cruel" Elvis Presley
1957—"Tammy" Debbie Reynolds
1958—"Volare (Nel Blu, Dipinto Di Blu)" Domenico Modugno
1959—"Mack the Knife" Bobby Darin

Celebrities (especially on TV)

Perry Como
Liberace
Snooky Lanson
Mario Lanza
Eddie Fisher
Mitch Miller (Sing Along with . . .)
Nat "King" Cole
Pete Seeger
Frank Sinatra
Ray Charles
Elvis Presley
Pat Boone
Ricky Nelson
Harry Belafonte
Kingston Trio
Thelonius Monk
Vaughn Monroe
Frankie Avalon
Julius LaRosa
Little Anthony
Fabian
Everly Brothers
Dave Brubeck
Miles Davis
Eddie Arnold
Billy Eckstein

Signs of the Times

Youth Jive: "Ladies and gentlemen, I'd like to do a song now, that really makes a lot of sense—Awopbopaloobop—alopbamboon! Tutti-frutti! All rootie! Tutti-frutti! All rootie!"—Elvis Presley, 1956.

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Handout
24
American Humanities:
Pop Songs As Artifacts

Sample Artifact

"Teen-Age Crush" (1956)*

They call it a TEEN-AGE CRUSH,
They don't know how I feel,
They call it a TEEN-AGE CRUSH
They can't believe this is real.

They've forgotten when they were young,
And the way they tried to be free.
All they say is this young generation
Is not just the way it used to be.

I know my own heart,
But you say I'm trying to rush.
Please don't try to keep us apart,
Don't call it a TEEN-AGE CRUSH.

*Words and music by Joe and Audrey Allison © 1956 Central Songs, A Division of Beechwood Music Corporation. Used by special permission.

Sample Top Songs of the Year

1920—"When My Baby Smiles at Me"; "Japanese Sandman"
1921—"I'm Just Wild about Harry"; "The Sheik of Araby"
1922—"Toot, Toot, Tootsie! (Goodbye)"; "Carolina in the Morning"
1923—"Barney Google"; "Charleston"
1924—"Tea for Two"; "I Want to Be Happy"
1925—"Smoke Gets in Your Eyes"; "Five Foot Two, Eyes of Blue"
1926—"Bye, Bye, Blackbird"; "Gimme a Little Kiss, Will Ya, Huh?"
1927—"Blue Skies"; "I'm Looking Over a Four Leaf Clover"
1928—"Nagasaki"; "Back in Your Own Back Yard"
1929—"Happy Days Are Here Again"; "Wedding Bells Are Breaking Up That Old Gang of Mine"

1930—"Three Little Words"; "Time on My Hands"
1931—"Life Is Just a Bowl of Cherries"; "As Time Goes By"
1932—"How Deep Is the Ocean"; "Willow, Weep for Me"
1933—"Who's Afraid of the Big, Bad Wolf?"; "We're in the Money"
1934—"Anything Goes"; "Moonglow"
1935—"When I Grow Too Old to Dream"; "Night and Day"
1936—"Pennies from Heaven"; "With Plenty of Money and You"
1937—"Jeepers Creepers"; "September in the Rain"
1938—"September Song"; "Flat-Foot Floogey with a Floy Floy"
1939—"I'll Never Smile Again"; "It's a Blue World"

Sample Top Songs of the Year

1945—"Bell Bottom Trousers"; "Don't Fence Me In"
1946—"Till the End of Time"; "Old Buttermilk Sky"
1947—"Open the Door, Richard"; "Mairzy Doats"
1948—"Nature Boy"; "Hair of Gold, Eyes of Blue"
1949—"Some Enchanted Evening"; "'A' You're Adorable"
1950—"Autumn Leaves"; "A Marshmallow World"
1951—"On Top of Old Smoky"; "Mockin' Bird Hill"
1952—"Wheel of Fortune"; "I Saw Mama Kissing Santa Claus"
1953—"Ebb Tide"; "Oh! My Pa-pa"
1954—"Shake, Rattle and Roll"; "Mr. Sandman"
1955—"Seventeen"; "Dungaree Doll"
1956—"Blue Suede Shoes"; "A Juke Box Baby"
1957—"All the Way"; "A White Sport Coat—and a Pink Carnation"
1958—"Lollipop"; "Tom Dooley"
1959—"Sixteen Going on Seventeen"; "I'm a Lonely Boy"
1960—"Save the Last Dance for Me"; "Spanish Harlem"

Lessons

74-75

Music As a Cultural Exemplar

Goal

Formation of small groups to prepare decade music as artifact presentations.

Materials

Handout: "American Humanities: Music As Artifact Small Group Presentations." (Text follows this lesson.)

Assignment

Every student should volunteer for one of four committees listed on the handout, to present decade music to the class during Lessons 76 through 79.

Procedure

1. Review the previous lesson on music as another part of the total decade picture.
2. Give each student a copy of the small group handout.
3. Review assignment, asking students to volunteer for one of the four groups—or to form a group on a musical topic not suggested. Review the handout suggestions, noting any students who also might have term papers or presentations in the music area.
4. Each group then should meet and plan. They should select a chairman, a secretary, and an observer. The chairman should divide the responsibilities; the secretary should record the names according to responsibilities. The record should be kept by the chairman or observer.
5. During Lesson 75, due dates for group assignments should be announced. The instructor should decide the order of presentation on the basis of difficulty and problems of scheduling resource persons. Add another preparation day if necessary, or provide additional time by using Lesson 80 on term projects as an interval between presentations. Whatever is decided, the due date for projects should be no later than Lesson 80, so that the instructor has time to read and evaluate the term papers.
6. The instructor should encourage each small group, helping them with materials, resource persons—especially in the music department—and reservation of music rooms.

Handout 25

American Humanities: Music As Artifact Small Group Presentations

Directions

The *Music As Artifact* section will be handled by small groups who will present one aspect of the music of the decade. Each group will determine the nature of the presentation, as well as the materials and location. Each group will have a chairman, who will be selected by the group. The chairman will assign responsibilities to each member. The group will select a secretary to record the responsibilities and an observer who, along with the instructor, will evaluate the group.

Note

Each group should consider the following possibilities for use in presentation:

1. *Experts:* music teachers, students, people from the community, American Humanities students, past and present, who have had music projects.

2. *Performers:* students, teachers, people from the community.

3. *Audiovisual Materials:* records, films, filmstrips, sheet music, tapes, dittoes for background or lyrics, slides.

4. *Group Activities:* song fests, group teaching of the class, group performance.

Suggestions for Grouping

Group 1: Classical or Semi-Classical Music (or Musicals)

1. Instruction on the twelve-tone system.
2. Instruction and performance of one work or performer, e.g., Copland, Gershwin, Cage, Varese; *Porgy and Bess, West Side Story.*
3. Compare and contrast decade music with today's.
4. Select classical or semi-classical music to go with a series of slides; or a light show with decade music.

Group 2: Jazz, Blues, or Big Band

1. Instruction on the history and/or techniques of any one of these types of music.
2. Performance and discussion of one of these types.
3. Discussion and performance or recordings of any group or musician.
4. Do a lyric analysis of selected blues songs.
5. Compare decade and modern music.

Group 3: Folk Music

1. Play records and discuss lyrics, such as protest songs.
2. Arrange a performance with discussion.
3. Compare and contrast decade music with today's folk music.
4. Develop a folk song fest.
5. Discuss and play materials of one performer, such as Blind Lemon Jefferson, Leadbelly, Woody Guthrie, Pete Seeger.

Group 4: Pop Music

1. Develop a song fest with analysis of lyrics.
2. Play and discuss the music on one theme (love) or by one performer.
3. Discuss top ten music with background, records, comparing decade hit songs with popular music today.
4. Discuss musical instruments, past and present, which help explain the impact and feeling of decade music.

Lessons

76-79

Music As a Cultural Exemplar

Goal
Small group presentations of decade music which reveal the nature of period music as well as cultural values.

Materials
The instructor should help the group arrange and prepare materials and secure resource persons and rooms for the presentation.

Assignment
Each group will present its topic on one lesson period. They should encourage discussion from the classroom. Each person should have a responsibility in the planning and/or presentation, a responsibility which will be evaluated by the observer and instructor.

Procedure

1. Each small group determines its own materials and procedure, but the observer and instructor should make evaluations, both orally and in student folders.

2. The instructor might be well advised to have an alternate lesson if the group cannot present its topic due to unforeseen circumstances, such as the unavailability of a resource person at the last minute. Suggestions: AV filmstrips and records. Or the instructor might discuss his or her own interest in American music, such as lyric analysis, one artist, folk songs which span decades, a study of one musical, musicals by one team such as Rodgers and Hammerstein, or comparison of artists of three eras (e.g., Rudy Vallee or Bing Crosby, Frank Sinatra, and Elvis Presley) with a modern celebrity.

Lessons

80-90

Conclusion

Lesson

80

Term Papers

Goal
Collecting and discussing the term papers.

Materials
None

Procedure

1. Before the term papers are collected, the instructor might give students ten minutes to do some final proofreading—and correcting in ink.

2. The instructor also might ask students to announce their titles so that everyone can hear the variety of subjects. Note that in a final lesson students can hear more about the papers of their classmates. *Or*, at this point, ask students to note the titles and subjects and learn more about those term papers that interest them. The instructor may prefer to select the ten best papers after reading them and then ask students to pick any four or five to hear about. With titles on the board, the choice would deal less in personalities and more in content and interest.

3. The instructor should encourage an open discussion of successes and difficulties with term papers.

4. *Or*, consider this a floating lesson and discuss these things when papers are returned.

5. Whatever the use of the period, the *term papers should be collected on this lesson*, or even before.

Lessons

81-85

Student Project Presentations

Goal
Presentation of student projects and class discussion.

Materials
The student and instructor should work together on arranging materials and locations for the presentation.

Procedure

1. The individual students will determine the procedure for presentation, as well as encourage class discussion when the project presentation is completed.

2. The instructor, noting student responses in the discussion, will evaluate the presentations, discuss them with each student, and place marks and comments in the student folders.

Additional Suggestions
Scheduling five lesson periods for project presentations may be insufficient or too ambitious. Usually, five are enough. If there is extra time, the instructor might plan to use audiovisual material suggested in the bibliography or even spend a day or two playing decade games, such as crossword puzzles or Mah Jongg of the 1920s, Monopoly of the 1930s, and Canasta of the 1945-60 period.

Lesson 86

Final Test

Goal
Discussion of the final test.

Materials
A box containing large numbered manila envelopes, one for each student in the class. Inside each envelope is one artifact. See "Teacher Notes: Suggestions for the Final Test," following this lesson.

Assignment
1. Each student should take one envelope and notify the instructor of the number. This is the final test of the course methodology. The directions are defined on the Tentative Schedule for the Course, following the Introduction. Students are not to exchange envelopes. Their final test is to be a three- to five-page report to their planet's anthropology society covering the following points: (1) Describe the artifact as to its physical nature. (2) Describe what you think the artifact is. Remember the artifact must speak for itself. (3) Describe what you think the culture that produced the artifact must have been like. The students can decipher English, though topical information such as names would be foreign to them unless explained in the artifact.

2. The students will be given two lesson periods to write this final test of methodology.

General Observations

The artifact should be relatively simple. If it is a written document, it should consist of only a few pages. Objects from the decade are especially useful, since they relate not only to methodology but also to the content of the decade. Yet, decade artifacts are not essential. What is essential is a basis for students' objectivity, for applying their ability to see values in an artifact. Try to find a large variety. Be sure that they are American artifacts.

Suggestions

1. Two pages from a novel
2. A short-short story
3. Two photographs
4. Two slides
5. A 45rpm record
6. A Christmas card
7. A bank book
8. A school report card
9. Three toys
10. Sports picture cards that come with bubble gum
11. A portion of a comic book
12. A short children's book
13. Two valentines
14. A travel brochure, for a national monument or park
15. A guide book on raising dogs
16. A car license plate
17. A crushed Coke can
18. A candy bar or wrapper
19. An empty package of cigarettes
20. Two postcards—written upon
21. The front cover of *Time* magazine's "Man of the Year" issue
22. Two ads from a magazine
23. A column such as "Dear Abby," torn from a newspaper
24. Two buttons, such as campaign buttons
25. Sheet music of one song
26. A reproduction of a painting
27. A sports story from a newspaper
28. Your school's daily announcements
29. A section from the school newspaper
30. A section from the school's creative writing magazine
31. An item of clothing, such as a hat
32. A bumper sticker

Lessons 87-88

Final Test

Goal
Student study of artifacts and writing of the final test of American Humanities methodology.

Materials
None

Assignment
The final test must be completed by the end of Lesson 88.

Procedure

1. The instructor should review the instructions, reminding students that these are spelled out at the end of their Course Schedule handout.

2. Students should be told that evaluation is based on the following criteria: (1) Following directions, (2) The quality of the prose—the grammar and mechanics and organization, (3) The use of the American Humanities method of analysis, of objectivity and values analysis.

Lesson 89

Term Papers and Projects

Goal
Discussion of term papers and projects.

Materials
Return the corrected student term papers.

Assignment
On Lesson 90, the course will conclude. The final test will be returned, and students will write self-evaluations and course evaluations.

Procedure

1. The instructor might employ some of the ideas suggested in Lesson 80.

2. Note the activities for Lesson 90.

3. Before returning the term papers, make some general remarks about the term projects. Remember that for some, this is one of their first term papers, if not one of the first project presentations. And these students may have to do many more in the future. So teachers should be careful to accentuate the positive aspects, to remind students that this project is the result of planning and preparation—all factors in future successes with projects.

4. In grading, the instructor should consider these factors of inexperience, but should also note that there were points to follow; those who followed them should be recognized. The grades will tend to be high, but the instructor should concentrate on detailed comments on the paper for the term paper writers and extensive oral comments, as well as folder comments, for the students with class presentations.

5. The instructor is advised to spot-check, at random, one footnote. Go to that source used by the student or ask the student to bring that one source to class. This will instill in the student, who will be writing future papers, an awareness of accuracy and documentation—and hopefully discourage future plagarism.

6. The instructor should deal with the following points in class remarks:
   a. Following directions
   b. The American Humanities method
   c. Correctness and clarity (Proofreading!)
   d. The obvious labors of students on research, creativity, limiting of topics.

7. If copying of a few successful papers is not feasible, the instructor should tell students that he may wish to borrow their papers in the future as examples for students who will be preparing projects.

Lesson 90

Evaluation

Goal

Evaluation by the students of their work and the course.

Materials

1. Handouts: "American Humanities: Self-Evaluation," "Course Evaluation."

2. "American Humanities: Folder Record, Second Period." (Texts for all of these follow this lesson.)

Procedure

1. Return the final test.

2. Give each student copies of the handouts on self- and course evaluation.

3. Ask students to get their own folders and use them for their evaluation.

4. The instructor should make brief comment on the final test, since students will need the entire time for evaluation.

5. Students should be reminded to follow directions and to consider each point on the evaluation handouts, noting the marks and comments made by the instructor and observer on the folder.

Additional Comment

The instructor may wish to move this lesson forward so as to leave at least one day for student-teacher conferences for ironing out any differences on final grades. Or call the students in for a conference that same day or the next day, after a quick perusal of student self-evaluations which differ from your evaluations.

Handout

26

American Humanities: *Self-Evaluation*

Directions

Below is an outline of various considerations for arriving at your grade for the final period and course. Go through each point and describe in writing your performance. Also note the marks and comments made by the instructor and observers in your folder. You might even grade yourself on each section in arriving at your final grade.

Remember

If you have not completed the assignments or if they were late, and if you have any unexcused absences, you should not expect nor ask for high grades. If the instructor disagrees with your grade, a conference will be held to iron out the differences.

I. **Requirements**
   A. Architecture As Artifact: Paper
   B. Teaching a Painting
   C. Field Trip Painting Analysis
   D. Poetry As Artifact: Small Group
   E. Plays As Artifacts: Small Group
   F. Project: Final Outline
   G. Music As Artifact: Committee Presentation
   H. Term Project: Term Paper or Presentation (*Important*)
   I. Final Test

II. **Points for the Instructor to Consider**
   A. Attendance (Any unexcused absences?)
   B. Prior Knowledge of Materials
   C. Outside Preparation (What do you feel the instructor should know about your work?)
   D. Personal Factors Affecting Performance (What do you feel might have hurt your work, such as sickness, personal problems, workload in other courses?)
   E. Problems Relating to the Instructor (Do you feel that the instructor has been unfair to you?)

III. **Grade for the Second Period:**____________ **or**____________.

IV. **Course Grade:**____________ **or**____________.

Handout 27

American Humanities: *Course Evaluation*

I. When you first began this course, what did you think it would be about?

II. Now that you have finished this course, how would you describe it to students who are interested in taking it?

III. This course has been described as primarily a *methodology*, not a *content* course. Do you agree with this statement? If you do, explain what this means for students who are beginning the course.

IV. What did you enjoy *most* in this course?

V. What did you enjoy *least* in this course?

VI. Below and on the back of this sheet, write any suggestions or comments which would be useful to the instructor and to the students who will be taking this course in the future.

Handout
28

American Humanities: *Folder Record — Second Period Evaluations by Instructor and Observers*

Evaluations by Instructor and Observers

1. Architecture As Artifact: Paper
   ____________. Comments:

2. Teaching a Painting
   ____________. Comments:

3. Field Trip Painting Analysis
   ____________. Comments:

4. Poetry As Artifact: Small Group
   ____________. Comments:

5. Plays As Artifacts: Small Group or Presentation
   ____________. Comments:

6. Project: Final Outline
   ____________. Comments:

7. Music As Artifact: Committee Presentation
   ____________. Comments:

8. Term Project: Term Paper or Presentation
   ____________. Comments:

9. Final Test: Report to an Anthropology Society
   ____________. Comments:

Note
The H, S, and U grades and comments from the first period sheet also apply on this evaluation sheet.

Appendixes
&
Bibliography

Appendix A

Extending the American Humanities Course

American Humanities has been suggested as a semester decades course. Yet, many students and teachers may wish to pursue the American Humanities materials for longer periods of time or with different content. Certainly the modern American high school schedule, with its departmental and all-school experiments with mini-units and special days and weeks, may make it difficult for American Humanities classes to pursue all of the suggested interdisciplinary concerns. And though the basic methodology can be established, reinforced, and evaluated by adjusting the lesson plans (shortening or eliminating lessons or even a section), some consideration should be given to extending the course into two trimesters or two semesters. Finally, schools should consider creating other courses—even to the point of establishing an American Humanities Department.

For those who wish to extend American Humanities, let me suggest a range of possibilities, as well as recommend tentative schedules and materials.

Two Trimesters

For those with trimester scheduling, the additional six weeks will provide adequate time to achieve all of the objectives of the one-semester program, even though interrupted by departmental or all-school activities. Indeed, both class and instructor will feel more relaxed and capable of extending lessons with audiovisual materials, resource persons and field trips. There will be more time for in-class project conferences; for small group discussions which can deal with additional books, poems, plays; for dancing; and for music presentations. Definitely, the instructor should consider adding a ten-day section on novels as artifacts. A suggested reading list is supplied in Appendix D; a two-trimester tentative schedule in Appendix B. If there is additional time, the class and instructor might develop a section on simulation games (e.g., "Panic" for the 1930s) or on decade games. For example, decade games—crossword puzzles or Mah-Jongg of the 1920s, Monopoly of the 1930s, and Canasta of the 1945-60 period—could be developed for a five-day lesson, including learning the game, playing it, and evaluating it as an American artifact of the time period.

Two Semesters

An additional eighteen weeks will provide adequate time to expand on the American Humanities decades, testing the resources and inventiveness of both instructor and class. First, the year course could develop the techniques and expand the new sections of the two-trimester course. Certainly, more large group activities, from lectures to class projects, could test the richness of the material. For example, the 1920s and 1930s classes could develop and produce a decade film—anything from a documentary to a class parody or version of a decade film. The 1945-60 class should consider a TV unit and the use of videotape. They could produce a "You Are There" single-event program (e.g., McCarthy trials) or a take-off on a popular television program of the period. (See the Tentative Schedule in Appendix C.)

The spring period of the second semester would be an excellent time to expand American Humanities to the department or to the entire school. I would suggest a two- to three-week section on an ambitious project: Nostalgia Days. The class could initiate an experiment in school and community communication, as well as a mutual search for American roots.

Nostalgia Days would be a celebration of the past, using all of the resources of both school and community—students, teachers, resource persons, community groups, senior citizens, and a vast variety of materials and artifacts. From the early stages of planning and coordination to the days or week of execution, the school and community would inter-relate; students with students; teachers with students; community with school. There would be in-school activities and out-of-school activities.

Consider the possibilities. The variety of in-school activities might include lectures, old films, student films, musical performances, dances, displays of everything from campaign buttons to old cars, costume days, fashion shows, plays and skits (see Appendix E), down-the-line dinners with foods of the period, songfests, instruction in playing games, contests, visits with the alumni, the development of a Nostalgia Days newspaper or a school history (using oral history), and displays of art work.

The community should be involved in both the in-school and out-of-school activities. The class should survey its community resources: antique car clubs, historical and literary societies, genealogy society, music organizations—such as barbershop or jazz groups, citizens who remember the past and were very much involved in it, dance teachers, architects and contractors, artists, and journalists. The school and community should plan field trips to their respective domains: school tours, house and building tours.

If the weather is good and the planners are ambitious, the Nostalgia Days could extend to community dances, parades, picnics and barbecues —the kind of mutual searching for meaning and identity, the kind of generational communication that is important to people concerned with the humanities.

Other Courses

Some instructors will want to expand the curriculum with courses that are interdisciplinary studies in American culture and relate to their special interests. Certainly, one can think of titles:

1. The 1960s (or earlier decades)
2. The American on the Road
3. The Popular Arts
4. The Children of America
5. Violence in America
6. American Utopias
7. Heroes and Heroines, Anti-Heroes and Anti-Heroines
8. The American Woman
9. The American Dream
10. The American Student
11. The Field Trip Course: A Study of an American City
12. The American Way of Death

These courses, like the decades courses, can be trimester, semester, or year programs.

One final suggestion: follow-up seminars. Some students who have taken American Humanities may wish to follow up ideas that interested them in the decades courses. They may wish to work on special contract projects. or they may wish to work with a small group of former American Humanities students on the pursuit of an American Humanities theme.

Let me suggest a follow-up seminar program. Whether trimester or semester, the schedule can be divided into two parts: (a) Seminar Theme (b) Individual Contract. The Seminar Theme can be formed during the first days of the seminar, or it can be determined by the instructor before the course begins. In either case, the first half of the seminar should be spent reading and discussing works in common; the second half can be spent with further individual development of the Seminar Theme or with an entirely different American Humanities concern of the student. At the beginning of the second half, the instructor should determine the nature of the contract—the reading, the writing, the standards of evaluation. The final course evaluation can be the combination of self-evaluation and instructor evaluation for the first half of the course and the fulfillment of the contract for the second half.

American Humanities, especially in the decades courses, deals with many questions, such as "What is success in America?" One concept that especially interests high school students is that of how values are formed and transmitted by Hollywood. The questions: What is Hollywood? How does it influence Americans? Is it a "Dream Machine," as suggested by sociologist Hortense Powdermaker? Who are the people who make the movies? What are they really like? What do many Americans, such as novelists, think of Hollywood? The pursuit of these questions and many more might be accomplished by study of the following books (augmented by films), either for half of the seminar—or for the entire seminar.

Seminar Theme: Hollywood, the Dream Machine

1. How Movies Are Made
   Read: *Picture* by Lillian Ross, or *People Who Make Movies* by Theodore Parker.

2 The Directors and Producers
   Read: *The Disney Version* by Richard Schickel, *Thalberg* by Bob Thomas, *King Cohn* by Bob Thomas, or *The Movie Moguls* by Philip French.

3. The Actors
   Read: *Mr. Laurel and Mr. Hardy* by John McCabe, *W. C. Fields* by Robert Lewis Taylor, *Norma Jean: The Life of Marilyn Monroe* by Fred Guiles, or *Tracy and Hepburn* by Garson Kanin.

4. The Novelist and Hollywood
   Read: *The Last Tycoon* by F. Scott Fitzgerald, *The Day of the Locust* by Nathaniel West, or *What Makes Sammy Run* by Budd Schulberg.

5. Observers, Columnists, Critics
   Read: *Beloved Infidel* by Sheila Graham, *Confessions of a Hollywood Columnist* by Sheila Graham, *The Real and the Unreal* by Bill Davidson, or *I Lost It at the Movies* by Pauline Kael.

6. Student Choice

Combinations

Some instructors in American Humanities may decide to combine some of the above suggestions into semester, trimester, or year courses. For example, one teacher may decide to teach one decade—say the 1920s—for the first semester (or even trimester, with certain alterations) and another decade, such as the 1930s, for the second semester (or trimester). Another teacher might decide to develop a two-trimester course called "The 1920s and 1930s in American Humanities." The use of contrasting decades can be effective for understanding different generations, though the methodology is still the paramount concern. And finally, a third teacher may wish to teach a decade course combining the lessons suggested in the semester course with his or her own version of individualized contracts and/or seminar discussions.

Whatever the approach, whether it be only using a few lessons from this guidebook as part of another course or whether it be a full year of intensive examination of one decade or one theme, American Humanities offers instructors and students a fresh and vital method for the discovery of what it means to be alive, to be an American.

Appendix B

American Humanities: *Tentative Schedule, 1945-60—Two Trimesters*

The Idea of Culture

1. Orientation
2. Meeting Each Other
3. Culture and Values in Children's Literature
4. Dominant Values and the Top Ten of TV
5. Heroes, Heroines, and Consensus Seeking
6. Other Cultures and Culture Shock
7. Film: *The Humanities Approach*
8. Theories of American Civilization
9. Artifact Day
10. Artifact Day

The Historical Period, 1945-60

11. Orientation: Terms and Tentative Schedule
12. Research on Terms
13. Read *The Big Change*, Chapter 15; *The Crucial Decade*, pp. 260-67, 289-324.
14. Reading Day
15. Filmstrip-Record or Documentary Records
16. Film: *Not So Long Ago*
17. Formation of History Small Groups and Activity Committees (e.g., Handbook, Artifacts, Bulletin Board, Radio)
18. Reading, Research, Small Group Procedures
19. Reading, Research, Committee Meetings
20. Reading, Research, Committee Meetings
21. History Small Group 1
22. History Small Group 2
23. History Small Group 3
24. History Small Group 4
25. Assembling the Handbook
26. Class Consensus on History; Orientation to Oral History, Genealogy
27. Open Day
28. Oral History Presentations
29. Oral History Presentations
30. Oral History Presentations
31. Genealogy Presentations
32. Resource Persons: History
33. Artifacts Committee Presentation
34. Radio Committee Presentation
35. Film: *The Truman Years*

The Term Project; Popular Culture—Radio, Television, Films, Best Sellers

36. Orientation: Term Project
37. Radio Records; Film: *Radio*
38. Radio Recordings
39. Radio Recordings
40. Radio Recordings
41. Orientation: Television
42. Television: Planning for a Production
43. Television
44. Television
45. Television
46. Television
47. Television
48. Television
49. Television
50. Proposals Due: First Conferences
51. First Conferences
52. First Conferences
53. Orientation: Decade Films
54. Decade Films
55. Decade Films
56. Orientation: Best Sellers
57. Reading
58. Reading
59. Self-Evaluation
60. Reading

END OF FIRST TRIMESTER

61. A Mickey Spillane novel
62. *The Man in the Gray Flannel Suit*
63. *The Power of Positive Thinking*
64. *Peyton Place*
65. Film: *Best Sellers* (American Memoir Series)

Architecture and Painting As Artifacts

66. Architecture
67. Frank Lloyd Wright and American Architecture
68. Film: *Frank Lloyd Wright*
69. Orientation: Painting As Art and Artifact
70. The Armory Show
71. Study of Decade Paintings
72. Study of Decade Paintings
73. Study of Decade Paintings
74. Student Teaching of Paintings
75. Student Teaching; Film: *Jackson Pollock*
76. Student Teaching of Paintings
77. Film: *The Wyeth Phenomenon*
78. Field Trip: Art Gallery

79. Student Teaching of Paintings
80. Student Teaching of Paintings

Poetry, Novels, and Plays As Artifacts

81. Orientation: Poetry As Artifact
82. Preparation for Small Groups
83. Small Group 1: Poetry
84. Small Group 2: Poetry
85. Small Group 3: Poetry
86. Orientation: Novels As Artifacts
87. Project Final Outline Due; Discussion of Final Projects
88. Reading and Second Conferences
89. Reading and Second Conferences
90. Reading and Second Conferences
91. *The Catcher in the Rye*
92. *The Catcher in the Rye*
93. *A Separate Peace*
94. *The Old Man and the Sea* or *On the Road*
95. Orientation: Plays As Artifacts
96. Reading Day and Rehearsal Day
97. *Marty*
98. *The Zoo Story*
99. *Tea and Sympathy*
100. *Death of a Salesman* or *The Glass Menagerie* or One-Act Presentation

Dancing and Music As Cultural Exemplars

101. Term Papers Due; Film: *Dance: Echoes of Jazz*
102. Dancing
103. Dancing
104. Dancing or Field Trip
105. Orientation: Music As Cultural Expression
106. Formation of Music Committees
107. Film: *American Music: Folk to Jazz to Pop*
108. Committee Planning Day
109. Committee Planning Day
110. Music Committee Presentation
111. Music Committee Presentation
112. Music Committee Presentation
113. Music Committee Presentation
114. Return of Term Papers; Student Project Presentation
115. Student Project Presentations; Selection of Final Test Artifacts

Conclusion

116. Student Project Presentations; Assignment: Completing the Final
117. Student Project Presentations; Final Test Due
118. Student Project Presentations
119. Self-Evaluation Day
120. Course Evaluation Day

Final Test

See Semester Tentative Schedules following the Introduction.

Appendix C

American Humanities: *Tentative Schedule, 1920s— Two Semesters*

The Idea of Culture

1. Orientation
2. Meeting Each Other
3. Culture and Values in Children's Literature
4. Dominant Values and the Top Ten of TV
5. Heroes, Heroines, and Consensus Seeking
6. Other Cultures and Culture Shock
7. Film: The Humanities Approach
8. Theories of American Civilization
9. Artifact Day
10. Artifact Day

The Decade, 1920s

11. Orientation: Terms and Tentative Schedule
12. Research on Terms
13. Read *Only Yesterday:* Chapters 1, 5, 6, 8, 10, and pp. 266-70, 284-89.
14. Reading Day
15. Filmstrip-Record or Documentary Records
16. Film: *The Golden 20's*
17. Film: *The Golden 20's*
18. Formation of History Small Groups and Activity Committees (e.g., Handbook, Artifacts, Bulletin Board, Radio)
19. Reading, Research, Small Group Procedures
20. Reading, Research, Committee Meetings
21. History Small Group 1
22. History Small Group 2
23. History Small Group 3
24. History Small Group 4
25. Assembling of the Handbook
26. Class Consensus on History; Orientation to Oral History, Genealogy
27. Open Day
28. Oral History Presentations
29. Oral History Presentations
30. Oral History Presentations
31. Genealogy Presentations
32. Resource Persons: History
33. Film: *History* (American Memoir Series)
34. Radio Committee Presentation
35. Artifacts Committee Presentation; Bulletin Board Completed

The Term Project; Popular Culture—Radio, Films, Best Sellers, Games

36. Orientation: Term Projects
37. Film: *Radio* (American Memoir Series)
38. Radio Recordings
39. Radio Recordings
40. Self-Evaluation Day
41. Radio Recordings
42. Orientation: Decade Films
43. Decade Films
44. Decade Films
45. Decade Films
46. Orientation: Best Sellers
47. Reading; Proposals Due; First Conferences
48. Reading; First Conferences
49. Reading; First Conferences
50. Reading; First Conferences
51. *Ragged Dick*
52. *Ragged Dick*
53. *The Man Nobody Knows*
54. *Babbitt*
55. *So Big*
56. Orientation: Games
57. Instruction in Decade Games
58. Playing Decade Games
59. Playing Decade Games
60. Evaluation of Decade Games

Architecture and Painting As Artifacts

61. Orientation: Architecture
62. Film: *Everybody's Dreamhouse* (American Memoir Series)
63. Frank Lloyd Wright and American Architecture
64. Film: *Frank Lloyd Wright*
65. Resource Person: Architect or Mechanical Drawing Teacher
66. Orientation: Painting As Art and Artifact
67. The Armory Show
68. Resource Person
69. Film: *John Marin*
70. Study of Decade Paintings
71. Study of Decade Paintings
72. Study of Decade Paintings
73. Student Teaching of Paintings

74. Student Teaching of Paintings
75. Field Trip: Art Gallery
76. Discussion of Field Trip
77. Student Teaching of Slides
78. Student Teaching of Slides
79. Student Teaching of Slides
80. 1920s Tombstones As Art and Artifact

Novels, Poetry, and Plays As Artifacts

81. Orientation: "Soldier's Home" by Ernest Hemingway
82. Selection of Novels for Small Groups
83. Reading of Novels
84. Reading of Novels
85. Project Final Outline Due; Discussion of Final Project
86. Second Conferences
87. Second Conferences
88. Self-Evaluation Day
89. *The Great Gatsby*
90. *The Great Gatsby*; End of Semester

SECOND SEMESTER

91. *The Sun Also Rises*
92. *Alice Adams* or *Look Homeward, Angel*
93. Film: *The Great American Novel: Babbitt*
94. Orientation: Poetry As Artifact
95. Preparation for Small Groups
96. Small Group 1: Poetry
97. Small Group 2: Poetry
98. Small Group 3: Poetry
99. Small Group 4: Poetry
100. Film: *Robert Frost*
101. Orientation: Plays As Artifacts
102. Resource Person: Drama Teacher or Community Theater Person
103. Selection and Reading of Plays for Small Groups
104. Reading and Rehearsal
105. Reading and Rehearsal
106. Lecture: "Freud and the 1920s"
107. *The Hairy Ape*
108. *They Knew What They Wanted*
109. *Holiday*
110. Small Group One-Act Presentation

Dancing and Music As Cultural Exemplars

111. Dancing
112. Dancing
113. Dancing
114. Film: *Dance: Echoes of Jazz*
115. Last Day for Conferences on Projects
116. Orientation: Music As Cultural Expression
117. Film: *American Music: Folk to Jazz to Pop*
118. Film: Same As Above
119. Formation of Music Committees
120. Committee Planning Day
121. Committee Planning Day
122. Committee Planning Day; Conferences on Projects
123. Discussion of Final Format of Term Papers
124. Filmstrip-Record: *Harlem Renaissance*
125. Records and Films
126. Music Committee Presentation
127. Music Committee Presentation
128. Music Committee Presentation
129. Music Committee Presentation
130. Resource Person
131. Self-Evaluation Day
132. Student Project Presentations
133. Student Project Presentations
134. Student Project Presentations
135. Student Project Presentations

Making a Film of the Decade

136. Term Papers Due
137. Idea Session on Making a Film
138. Idea Session on Making a Film
139. Organizing the Film-Making Committees
140. Committee Work
141. Committee Work
142. Research and Planning; Resource Persons
143. Research and Planning
144. Writing the Script; Coordination

145. Writing the Script; Coordination
146. Filming
147. Filming
148. Making the Sound Track Tape
149. Making the Sound Track Tape
150. Return of Term Papers

Planning Nostalgia Days

151. Orientation
152. Planning and Organizing Committees; Discussions with Administration
153. Planning and Organizing Committees
154. Planning and Organizing Committees; Resource Persons
155. Planning and Organizing; Discussions with Student Council
156. Coordination and Making Master Plan
157. Coordination and Making Master Plan
158. Planning Advertising
159. Planning Advertising
160. Final Adjustments

Nostalgia Days

161. Showing of Class Film Project; Evaluation
162. Nostalgia Days
163. Nostalgia Days
164. Nostalgia Days
165. Nostalgia Days
166. Class Evaluation
167. Making an Evaluation Measurement Vehicle
168. Writing Letters of Appreciation; Sending Out Evaluations
169. Writing Letters of Appreciation
170. Open Day; Possible Field Trip

Conclusion

171. Collecting and Discussing Evaluations of Nostalgia Days
172. Discussion and Selection of Final Test Artifacts
173. Writing the Final Test
174. Writing the Final Test
175. Film for Review: *The Jazz Age*
176. Senior Teaching Day
    Seniors Teach What Interests Them in Humanities
177. Self-Evaluation Day
178. Course Evaluation
179. Open Day
180. Open Day

Final Test

See Semester Tentative Schedule following the Introduction.

Appendix

D

American Humanities: *Decade Novels As Artifacts*

1920s
Edith Wharton, *The Age of Innocence* (1920)
Floyd Dell, *Moon-Calf* (1920)
F. Scott Fitzgerald, *This Side of Paradise* (1920)
Sinclair Lewis, *Main Street* (1920)
John Dos Passos, *Three Soldiers* (1921)
Booth Tarkington, *Alice Adams* (1921)
E. E. Cummings, *The Enormous Room* (1922)
Floyd Dell, *The Briary-Bush* (1922)
Willa Cather, *A Lost Lady* (1923), *One of Ours* (1923)
E. E. Cummings, *the first president* (1923)
Louis Bromfield, *The Green Bay Tree* (1924)
Edna Ferber, *So Big* (1924)
Willa Cather, *The Professor's House* (1925)
John Dos Passos, *Manhattan Transfer* (1925)
John Erskine, *The Private Life of Helen of Troy* (1925)
F. Scott Fitzgerald, *The Great Gatsby* (1925)
Ellen Glasgow, *Barren Ground* (1925)
Sinclair Lewis, *Arrowsmith* (1925)
Edna Ferber, *Show Boat* (1926)
Ernest Hemingway, *The Sun Also Rises* (1926)
Anita Loos, *Gentlemen Prefer Blondes* (1926)
Louis Bromfield, *Early Autumn* (1927)
Willa Cather, *Death Comes for the Archbishop* (1927)
Theodore Dreiser, *An American Tragedy* (1925)
Sinclair Lewis, *Elmer Gantry* (1927)
Ole Rolvaag, *Giants in the Earth* (1927)
Upton Sinclair, *Oil* (1927)
Upton Sinclair, *Boston* (1928)
Thornton Wilder, *The Bridge of San Luis Rey* (1928)
Ernest Hemingway, *A Farewell to Arms* (1929)
Sinclair Lewis, *Dodsworth* (1929)
Julia Peterkin, *Scarlet Sister Mary* (1929)
Thomas Wolfe, *Look Homeward, Angel* (1929)

American
Humanities:
*Decade Novels
As Artifacts*

1930s

John Dos Passos, *The 42nd Parallel* (1930s)
William Faulkner, *As I Lay Dying* (1930)
Michael Gold, *Jews Without Money* (1930)
Pearl Buck, *The Good Earth* (1932)
Erskine Caldwell, *Tobacco Road* (1932)
John Dos Passos, *1919* (1932)
James Farrell, *Young Lonigan* (1932)
Phil Stong, *State Fair* (1932)
John O'Hara, *Appointment in Samarra* (1934)
Henry Roth, *Call It Sleep* (1934)
Ellen Glasgow, *Vein of Iron* (1935)
Sinclair Lewis, *It Can't Happen Here* (1935)
Horace McCoy, *They Shoot Horses, Don't They?* (1935)
John Steinbeck, *Tortilla Flat* (1935)
Walter D. Edmonds, *Drums Along the Mohawk* (1936)
John Steinbeck, *In Dubious Battle* (1936)
Ernest Hemingway, *To Have and Have Not* (1937)
J. P. Marquand, *The Late George Apley* (1937)
Margaret Mitchell, *Gone With the Wind* (1937)
Kenneth Roberts, *Northwest Passage* (1937)
John Steinbeck, *Of Mice and Men* (1937)
Marjorie Kinnan Rawlings, *The Yearling* (1938)
John Steinbeck, *The Grapes of Wrath* (1939)
Ernest Hemingway, *For Whom the Bell Tolls* (1940)
Richard Wright, *Native Son* (1940)

1945-60

Carson McCullers, *A Member of the Wedding* (1946)
A. B. Guthrie, *The Big Sky* (1947)
Willard Motley, *Knock on Any Door* (1947)
Norman Mailer, *The Naked and the Dead* (1948)
Irwin Shaw, *The Young Lions* (1948)
Nelson Algren, *The Man with the Golden Arm* (1949)
J. P. Marquand, *Point of No Return* (1949)
James Jones, *From Here to Eternity* (1951)
J. D. Salinger, *The Catcher in the Rye* (1951)
Herman Wouk, *The Caine Mutiny* (1951)
Ralph Ellison, *Invisible Man* (1952)
Ernest Hemingway, *The Old Man and the Sea* (1952)
James Baldwin, *Go Tell It on the Mountain* (1953)
Saul Bellow, *The Adventures of Augie March* (1953)
Jack Kerouac, *On the Road* (1955)
John O'Hara, *Ten North Frederick* (1955)
James Agee, *A Death in the Family* (1957)
Bernard Malamud, *The Assistant* (1957)
Truman Capote, *Breakfast at Tiffany's* (1958)
John Knowles, *A Separate Peace* (1959)

Appendix
E
Participatory Humanities: *A 1930s Show*

The concept of participatory humanities, the interaction of school and community, becomes real when American Humanities classes or seminars plan a show. The show, whether it be for a seminar project, Nostalgia Days, or a fund-raising activity for a decades field trip, can draw students and older people into a sharing of experience. Such a show can be developed on a low budget yet employ all the skills of American Humanities classes. The format can be relatively simple, but it should always be designed *by* the students themselves and *for* everyone—everyone on the stage and in the audience.

The following 1930s show entitled "WPA, or What We Need Is a *Good* Depression" was planned by thirty-four humanities students in less than six weeks, with expenses of less than fifty dollars (and a profit of over four hundred dollars for a field trip), with classroom rehearsals and only one dress rehearsal. It ran for two nights to enthusiastic audiences in May of 1975. Its approach was to show the happy and unhappy times of the 1930s through a basically happy format, via sight and sound, multimedia devices, use of students and community people, and a kind of 1930s *Our Town* theater with few props and a great deal of stage-audience interaction.

Act I: Then and Now

(The stage curtain is drawn and 1930s music is playing as the audience arrives. The only decoration is a huge WPA sign on the theater wall. At the back of the theater are three students with two slide projectors. Hanging above the stage curtain is a large screen made of newsprint; on this screen will be shown over 200 slides during the entire performance.)

Scene 1: Big Band and Marathon

(House lights out. Slides begin of local 1930s history: old photographs of the city, ads from 1930s phone books. Then the Big Band backstage begins to play. Curtain opens slowly.)

Scene: A Big Band is playing as tired marathon dancers move slowly on stage. At the end of the song, the M.C., a student from the Humanities class, shouts: "Freeze!" The band and dancers stop, frozen, as the M.C.-Band Director walks to the front of the stage and talks to the audience. (Note: Use about 12 musicians from school band.)

M.C.: The great dance marathons of the 1930s were very symbolic of the time. People danced for days, even weeks, with only short breaks—all for the dream of making some money. It was fun and it was agony. You know, those dance marathons sort of symbolize the Great Depression.

Needler: (In the audience—a student plant) I thought the Depression was all unhappy. Hard times. Depressing. What about that?

M.C.: Oh no. They had lots of good times—happy music and dancing. Let me show you what I mean. Okay, everybody, unfreeze. Band: take a ten minute break.

(The band moves off to the wings. And now the tired marathon dancers become very active tap dancers.) Stage lights up.

Scene 2: 1930s Tap Dancing

Note: The Humanities class used the talents of tap dancers in the school (some from previous Humanities classes) who did a routine of about five minutes. At the end of this scene, the curtain is drawn and the M.C. comes back out.

Scene 3: Screwball Politics

M.C.: Thank you, thank you. So you see, the 1930s was a happy time too. In fact, some people remember it as one of the happiest times of their life. One of the great political songs of the decade is still used by the Democratic Party. Does anybody know the name of that happy song?

Needler: "Happy Days Are Here Again."

Scene: On that cue, play record of "Happy Days Are Here Again." Begin political (as well as general overview) slides of the decade, two at a time, especially of FDR. Stage manager leaves. Open curtain slightly as props put five chairs and a table with presidential seal and a telephone on stage. Then draw curtain. Music fades away as FDR sits at desk.

NOTE: *This skit was student written and produced, a humorous meeting of FDR—worried about a way to solve the Depression—and some memorable 1930s comedians: Groucho, Harpo, and Chico Marx, Jack Benny, and Mae West. The basic scene opens with the President alone; he then calls for his Secretary of State (Groucho, who comes from back of the theater). Later, when Jack Benny, Secretary of the Treasury, appears, he should walk in with a violin. (Offstage, one of the musicians can play Benny's theme song, while Benny pantomimes).*

Screwball Politics

by Dan Goldberg

Characters:

Groucho—Secretary of State
Jack Benny—Secretary of Treasury
Mae West—Secretary of Labor
Harpo Marx—Secretary of Interior
Chico Marx—Secretary of War
FDR—President

(The scene opens with the President alone in the Oval Office mulling over his problems.)

FDR: Hmmmm, this IS a problem. What shall we do? (FDR beeps for his personal secretary.)

FDR: Send in the Secretary of State.

(Offstage: "Secretary Driftwood! Secretary Driftwood!")

Groucho: Woman, would you please do me a favor and stop yelling my name all over this office! (Groucho moves through audience to the stage.) Do I go around yelling your name?

FDR: Mr. Secretary, we have a problem. The budget you've submitted is outrageous. We must take back some of your money.

Groucho: Ahh, yes, money. You want money.

FDR: Yes.

Groucho: NO! You want MY money. Is that fair? Do I want YOUR money? Suppose George Washington's soldiers had asked for money. Where would this country be today?

FDR: But they *did* ask.

Groucho: And look what happened to George Washington. No, Mr. President. No. Money will never make you happy. And happy will never make you money. (To audience:) That might be a wisecrack, but I doubt it.

FDR: Something must be done. (FDR beeps his secretary.) Send in the Secretary of the Treasury. (Benny's theme is played offstage, as Benny walks in pantomime-playing a violin.) And the Secretary of Labor. (Mae West slinks in.) And the Secretaries of War and the Interior. (Chico and Harpo run in. As Chico rushes in, he extends his hand to the President. The President extends his hand, but Chico passes him by. Harpo runs in honking his horn. He takes a phone from beneath his coat and hands it to FDR. Then he cuts off FDR's tie.)

FDR: Phone for me?

Harpo: Honk, honk.

FDR: Who is it?

Harpo: (Makes hand gestures.)

FDR: Oh, my wife. (To Groucho) Mister Secretary, please take over. (FDR turns his back to audience as he talks on phone.

Groucho: I call this meeting to order.

Benny: Well, here is the treasurer's report. I hope you find it clear.

Groucho: Clear, huh. Why a four-year-old child could understand this. (Flips the report over his shoulder.) Find me a four-year-old child. I can't make heads or tails of this. Let's turn to old business.

Chico: I wisha to discuss the tariff.

Groucho: Sit down, that's new business. (Looks around.) No old business? Very well, new business?

Chico: Now, about that tariff . . .

Groucho: Too late, that's old business already.

Benny: As the Secretary of the Treasury I . . .

Groucho: You're out of order. Which reminds me, so is the plumbing. Make a note of that. Never mind, I'll do it myself.

West: Oh, oh, Mista Secretary, the laborers are demanding shorter hours.

Groucho: Fine. We'll start by cutting their lunch hour to twenty minutes. Now gentlemen, I've got to start looking for a new treasurer.

Chico: Buta didn't youa appointa one last week?

Groucho: That's the one I'm looking for.

Benny: Gentlemen, we've had quite enough of this. WE NEED MONEY. How about taking up the tax?

Groucho: How about taking up the carpet?

Benny: No, no, we must take up the tax.

Chico: He's right. You gotta take up the tax before you take up the carpet.

Benny: I give all my time and energy to do my duties and what do I get?

Groucho: You get awfully tiresome after awhile.

Benny: Sir, you try my patience.

Groucho: Don't mind if I do. You must come over and try mine sometime.

Benny: That's the last straw. I wash my hands of the whole matter. (Groucho calls after Benny as he begins to walk off.)

Groucho: That's a good idea, you can wash your neck while you're at it. (Groucho turns to Mae West.) I'd like to address the Secretary of Labor. (Harpo attacks her.) No! No! Address, not undress. Now then, my dear . . . (Groucho goes to his knees in front of her.) please come away with me.

West: Well, sugah, I don't . . .

Groucho: I know you've forgotten those June nights on the Riviera, where we sat neath the shimmering skies! Moon lights bathing in the Mediterranean. WE were young and gay and restless. The night I drank champagne from your slipper . . . two quarts. It would have held more but you were wearing inner soles. Oh Hildegarde!

West: My name is Mary, but my, oh, oh, friends call me Suzannah.

Groucho: Let's not quibble. It's enough that you've killed something that's beautiful. Oh, Suzannah! (in song) Oh Suzannah, oh won't you fly with me for I've stolen ten thousand dollars from the U.S. Treasury.

(Groucho chases Mae off stage; Harpo follows honking his horn. Then FDR says goodbye to Eleanor and turns so he is facing the audience.)

FDR: (to Chico) Where is everyone, Mr. Secretary? (Phone rings. Chico dives for it.)

Chico: (answering) No, I'm sorry, hesa not in. No. Yes. No. Very well. Goodbye. (To FDR). That was for you. (Phone rings again.) Uh-uh, he no here. Yes I will. No. I'll tell him. Goodbye. (To FDR.) That was for you too. (Chico exits, FDR collapses on desk, lights go out.)

Scene 4: Audience Participation

"Was It So Bad for You in the 1930s?"

Scene: M.C. comes back onstage, center.

M.C.: Thank you. So you see, even politics could be fun. Not all this gloomy stuff you hear about today.

Needler: (In audience) Wait a minute! Wait a *minute*. I'm not convinced. Songs and dances and skits are nice, but I'd like to hear from experts. You know, *real* people who lived in the 1930s.

M.C.: All right. I agree. We've just shown you part of the picture. House lights please.

(House lights on. A prop sets up a mike on the floor of the theater, center. The M.C. first asks his question to the audience and community people [already volunteers and generally prepared for the basic question]. Then he will walk down from the stage to the mike.)

M.C.: Does anybody out there know anything about the 1930s and the Great Depression?

Three or Four Townspeople: I do. (Then they walk from various parts of the audience to the mike and join the M.C.)

M.C.: (with mike, center): Thank you for coming down. Could I have your names please? After the introductions, the M.C. asks, Now let's see if we can satisfy the young man [or woman] in the audience. Were the 1930s really so bad for you? How do you remember them, Mr. __________?

Note: After all three have finished (about ten minutes), the M.C. thanks them. They return to their seats. Props remove the mike. M.C. returns to the stage, center.

M.C.: Well, let's have some more 1930s music. House lights off again and a spot if you please.

(Spot on the Banjo Player, who comes on stage from wings.)

Scene 5: Banjo Music

Note: This scene may use students or townspeople who can play 1930s music, whether it be banjo music, harmonica music, or guitar music. After a complete song, the M.C. comes onstage as the musician leaves.

M.C.: Well, that wraps up our show. I want to thank you all for coming . . .

Needler: (In audience) Hey, wait a minute! What do you mean? I thought this was an hour show. What about today? You haven't even talked about today and the 1930s. Is all this stuff we see and hear on TV and in the movies about the 1930s for real? What about that?

M.C.: OK. OK. Let's see . . . Give me about 15 minutes intermission to work up something. We'll do our best . . . I tell you what. Why don't you folks just rest yourselves for awhile. Look, there's an ice cream social going on out in the lobby. With entertainment. Go on out and chat for awhile. Have a good time. I'll see you back here in 15 minutes.

(House lights on.)

(Note on Intermission: The intermission should have two functions: (1) It lets the audience interact, socialize, reminisce. (2) It can be used for fund-raising with ice cream, soft drinks, baked goods—plus lots of decorations, chairs for sitting (perhaps with tables), and some more entertainment, e.g., Barber Shop, or just someone playing a guitar, harmonica, or banjo.)

Act II: Now and Then

Scene 1: Gangster Skit

(House lights out. Spot on musicians playing guitars and singing a song about 1930s gangsters such as "Ballad of Pretty Boy Floyd" or "Machine Gun Kelly." During the singing, slides of gangsters and famous FBI men are shown.)

Scene: After the ballad and slides are completed, curtain opens slowly. An old 1930s car is being pushed onstage by students dressed as gangsters Machine Gun, Big Al, Scarface, Pretty Boy. Ma Barker is steering, while Ruby is sitting on one front fender. The gangsters have just robbed a bank, but ran out of gas. When the car reaches center stage, Ma chides them for not having enough gas. Big Al blames Scarface, who admits that he was told by a gas station attendant that water was cheaper than gas so he filled the tank with water. All the gang get angry at Scarface but then decide to divide the money. They take the big money bags from the car—only to find them full of old laundry. Scarface assures them that money is there too. Suddenly, a pounding on the doors at the back of the theater startles both gangsters and audience. It is the FBI who come in shouting and blowing whistles. Chaos breaks out as FBI chase gangsters into wings and across stage and back up the other aisle—out of the theater. Curtain closes. Light on center as M.C. comes out.

Scene 2: Radio, TV, and the Waltons

M.C.: So much for gangsters. Now let's consider today and yesterday, 1975 and the 1930s. You wanted comparisons. All right, let's take the media . . . A radio, 1930s style, if you please.

(Prop brings on radio to stage left. Then a student comes out, dressed in 1930s overalls, and begins to fiddle with the radio dials.)

M.C.: Let's hear some of those old radio shows that everybody liked. In those days, radio was like our TV. People had their favorites—Jack Benny, Fibber McGee and Molly, Jack Armstrong, the Shadow.

(Spot on radio only. Play radio cuts of three or four shows, for about four minutes.

Spot back to M.C. as light fades from radio scene. Prop takes old radio offstage.)

M.C.: Today, people like TV, shows like *The Waltons* about the 1930s. The Waltons.

(Spot on center stage as lights fade from M.C. Curtain opens slightly on two students holding a huge frame. Then out comes *American Gothic* freeze, two students dressed to mimic the Grant Wood painting [slide now shown on screen above]. Farmer is nudged by wife, turns his pitchfork around with sign "The Waltons" fixed to it. Spot to stage right. Spot off *American Gothic*.)

Skit: John-Boy comes out and sits on chair. He talks seriocomically about how everybody loved each other in the 1930s and always said goodnight to each other when they went to bed. Cue for skit: "The first to always say goodnight was grandma." Curtain opens to reveal a huge prop bed, enough to hold 11 Waltons, who come out individually and say goodnight to John-Boy, then jump in bed. As the bed is filled, the members say goodnight in unison to the new member. Finally, when John-Boy gets in too, there is a wild finale of "Goodnights."

Needler: (In audience) Good Night! (Curtain closes quickly.)

Scene 3: Walt Disney's World

M.C.: So much for radio and TV. Now let's consider the movies, then and now. One of the great films of the 1930s was *Gone With the Wind*, and it still plays today, along with *The Wizard of Oz*. But one of the greatest names to come out of that era, still with us, was Walt Disney.

(Slides of Disney figures begin.)

M.C.: In the 1930s, it was *The Three Little Pigs, Fantasia, Snow White and the Seven Dwarfs*, and, of course, Mickey MOUSE! (Cue)

(Curtain opens. Onstage are high school swing chorus who sing a medley of Disney songs—all wearing Mickey Mouse hats. Songs—then and now.)

Curtain closes at end of number. Lights on front of curtain.

Scene 4: Audience Participation

Were the 1930s Anything like Today? Is Today Anything like the 1930s?

M.C.: So there you are. Radio, TV, movies, Walt Disney.

Needler: (In audience) That was nice. But I'm still not totally convinced. I'd like to hear from the experts again. What do people who lived in the 1930s think about today? Is today like it was then?

M.C.: All right. Why not? House lights, please.

(House lights on. Prop sets up mike again on theater floor, center. M.C. goes to the mike.)

M.C.: Were the 1930s like today? Anybody out there have an opinion?

Three or Four Townspeople (new plants): I do. (They come to mike.)

(M.C. introduces them and begins about ten minutes of interview. After interview they return to seats and M.C. returns to stage. Prop gets mike. House lights off. Stage lights on center.)

Note: An amusing technique that may be used before or after the Audience Participation is the "Goldfish Swallowing Interlude." The M.C. announces that a young man backstage has only three more goldfish to swallow to reach the world's record of 200. He asks audience if they would like to see the record set. Then calls out Harpo, who is carrying a goldfish bowl with three slices of peaches. Harpo swallows each dramatically, honking on his horn after each, then takes final bows as M.C. shouts that a new record has been set.

Scene 5: Finale

(House lights off. All cast backstage ready.)

M.C.: Thank you, Thank you, every one of you experts for helping us deal with these questions.

Needler: (In audience) Say, how you going to end this show? How are you going to summarize all this?

M.C.: Well, let's see. First, the 1930s just didn't happen and then end. We're all of us a part of the 1930s today. It's still with us. And second, it's not just nostalgia we're interested in. It's people. And people never really change. Certainly young people have never changed. (Cue: Slides of young people, 1930s and today, begin—all in black and white, taken from yearbooks.) So that's our show. ("Happy Days Are Here Again" background music begins, no lyrics yet.) Will everybody come out and say hello again?

(Curtain opens as lyrics of "Happy Days Are Here Again" are played. The cast is singing the song. They stand briefly, wave, then walk down into the audience and shake hands with the people, and finally out of the theater to the lobby, where they say their final "Thank you for coming.")

M.C. So that's our show, or yours really. We thank you for coming.

(House lights on.)

Appendix F

Notes on Materials for Schools with Low Budgets

When I first began American Humanities, I had practically no materials. The decision to go ahead with the course was made about three weeks before the second semester when the course was to begin. I ordered materials, but for all practical purposes those materials were of little value, since they did not arrive until the course was nearly over.

But the course was such a success that it blossomed into multiple sections the next year. The new materials for the next year, as well as the gradual additions through the years, enriched the course. The lesson: American Humanities can work if the teacher and the students use their imaginations and talents.

Consider the following points:

1. The Idea of Culture section needs no books. The lessons with their handouts and various alternatives involve almost no expense.

2. The history section can survive on library research and the class history handbook, the oral history and genealogy, and the use of a classroom collection of books on history and related topics, borrowed from the library. Of course, a documentary record or film (from an inexpensive area lending library) would enrich the study. But then so would classroom speakers: teachers and parents and community people who remember the decade.

3. The radio section can be relatively inexpensive with the cheap commercial recordings now available in most record stores.

4. The movie section can be expensive, but the American Humanities teacher might cooperate with other English or social studies teachers in showing a film of mutual interest. Also some public libraries now have 8mm films on loan. Then too, many of the old films are now on TV. If a videotape is not available, the teacher might simply ask students to view a TV film—even at a night gathering at someone's home.

5. The sections dealing with literature can be handled by using library materials, American literature materials, materials from students' and teachers' libraries. The small groups can be reduced to five people if multiple copies are a problem.

6. Architecture is everywhere. The school can be analyzed, as well as other community buildings. A walking tour or teacher-made or student-made slides can form the basis of study—as well as a student paper comparing two buildings of the same order from different decades, e.g., two houses, one from the twenties, and one from the present.

7. Dancing and music can be handled with use of resource persons from the school and community. The same is true of painting. Whether the assistance comes from the school's music department, art department, or physical education department, the costs can stay low. Also, remember that many people in the community have old records and sheet music.

8. The term project can involve primary research in the community. The use of community libraries, newspapers, parents, artifacts from attics (e.g., yearbooks, children's books), buildings (especially the students' homes)—all these are very live material that relates to the students' experience. This kind of research is inexpensive but very rewarding.

Bibliography

I. Basic Materials for Starting American Decades Courses

The interests of the instructor and the school budget will determine the materials. Some materials already may be available in various departments for use or loan. And some of the materials may be used in all three decade courses. Most book materials listed below are in paperback. An instructor of a class of thirty need not order more than fifteen copies of any book, since the materials are designed for small groups. Other than the handouts suggested to accompany the lessons, the following materials are recommended for starting American decades courses. In this secion, they are arranged in sequence, according to the lesson plan.

1920s

Allen, Frederick Lewis. *Only Yesterday* (1931). New York: Perennial Library, Harper & Row, Publishers, 1964.

I Can Hear It Now: 1919-32 (record). Columbia. Documentary.

Golden Days of Radio (record). Longines Symphonette, Symphonette Square, Larchmont, New York.

Alger, Horatio. *Horatio Alger's Ragged Dick* (1867) *and Mark the Match Boy.* New York: Collier Books, Macmillan Publishing Co., Inc., 1970.

Fitzgerald, F. Scott. *The Great Gatsby* (1925). New York: Charles Scribner's Sons, 1972.

Barton, Bruce. *The Man Nobody Knows* (1925). New York: Bobbs-Merrill Company, 1962.

Lewis, Sinclair. *Babbitt* (1922). New York: Signet Books, New American Library.

Burchard, John, and Bush-Brown, Albert. *The Architecture of America.* Boston: Little, Brown and Co., 1961.

Hunter, Sam, and Jacobus, John. *American Art of the Twentieth Century.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974. Chapters 7 and 12 deal with architecture.

Thirty teacher- or AV-Department-prepared slides of decade paintings.

Fine Arts Reproductions of Old and Modern Masters. New York: New York Graphic Society, Ltd., 1972.

Cohen, George M. *A History of American Art.* New York: Dell Publishing Co., Inc., 1971.

Teacher-prepared poetry handbook,

or

Max Bogart, editor. *The Jazz Age.* New York: Charles Scribner's Sons, 1969.

MacGowan, Kenneth, editor. *Famous American Plays of the 1920s.* New York: Dell Publishing Co., Inc., 1967 (paperback).

One instructional dancing record (e.g., Charleston, Fox Trot). Educational Record Sales, 157 Chambers St., New York, NY 10007.

1930s

Allen, Frederick Lewis. *Since Yesterday* (1940). New York: Perennial Library, Harper & Row, Publishers, 1972.

Manchester, William. *The Glory and the Dream: A Narrative History of America, 1932-1972.* 2 vols. Boston: Little, Brown and Company, 1973, 1974.

I Can Hear It Now, 1933-1945 (record). Columbia. Documentary.

Golden Days of Radio (record). Longines Symphonette, Symphonette Square, Larchmont, New York.

Day, Clarence. *Life With Father* (1935). New York: Washington Square Press, 1972.

Carnegie, Dale. *How To Win Friends and Influence People* (1936). New York: Pocket Books, Inc., 1972.

Steinbeck, John. *The Grapes of Wrath* (1939). New York: Viking Press, Inc., 1967.

Burchard, John, and Bush-Brown, Albert. *The Architecture of America.* Boston: Little, Brown and Co., 1961.

Hunter, Sam, and Jacobus, John. *American Art of the Twentieth Century.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974. Chapters 7 and 12 deal with architecture.

Thirty teacher- or AV-Department-prepared slides of decade paintings.

Fine Arts Reproductions of Old and Modern Masters. New York: New York Graphic Society, Ltd., 1972.

Cohen, George M. *A History of American Art.* New York: Dell Publishing Co., Inc., 1971.

Teacher-prepared poetry handbook,

or

Bogart, Max, editor. *The Bitter Years: The Thirties in Literature.* New York: Charles Scribner's Sons, 1969.

Clurman, Harold, editor. *Famous American Plays of the 1930s.* New York: Dell Publishing Co., Inc., 1970.

One instructional dancing record (e.g., Fox Trot, Jitterbug, or Lindy).

1945-60

Allen, Frederick Lewis. *The Big Change: America Transforms Itself* (1952). New York: Perennial Library, Harper & Row, Publishers.

Manchester, William. *The Glory and the Dream: A Narrative History of America, 1932-1972.* 2 vols. Boston: Little, Brown and Company, 1974.

Goldman, Eric F. *The Crucial Decade and After: America, 1945-60.* New York: Vintage Books, Random House, Inc.

American Decades: 1940, 1950 (filmstrip-record). 432 Park Avenue South, New York, New York 10016;

or

The Sound of Fifty Years—the 1920s to 1970s (record). CBS Production. Scholastic Records, 50 W. 44th St., New York, New York 10036.

Golden Days of Radio (record). Longines Symphonette, Symphonette Square, Larchmont, New York.

A Mickey Spillane novel (e.g., *My Gun Is Quick*). New York: E.P. Dutton, 1950. (Paperback: New York: Signet Books, New American Library.)

Wilson, Sloan. *The Man in the Gray Flannel Suit* (1955). New York: Pocket Books, Simon & Schuster.

Peale, Norman Vincent. *The Power of Positive Thinking* (1954). Old Tappan, N.J.: Spire Books, Fleming H. Revell Co.

Metalious, Grace. *Peyton Place* (1956). New York: Pocket Books.

Burchard, John, and Bush-Brown, Albert. *The Architecture of America.* Boston: Little, Brown, and Co., 1961.

Hunter, Sam, and Jacobus, John. *American Art of the Twentieth Century.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974. Chapters 7 and 12 deal with architecture.

Thirty teacher- or AV-Department-prepared slides of decade paintings.

Fine Arts Reproductions of Old and Modern Masters. New York: New York Graphic Society, Ltd., 1972.

Cohen, George M. *A History of American Art.* New York: Dell Publishing Co., Inc., 1971.

Teacher-prepared poetry handbook,

or

Strand, Mark, editor. *The Contemporary American Poets: American Poetry since 1940.* New York: Meridian Books, World Publishing Company, 1969. Gives dates for poems.

Hewes, Henry, editor. *Famous American Plays of the 1940s.* New York: Dell Publishing Co., Inc., 1962.

Strasberg, Lee, editor. *Famous American Plays of the 1950s.* New York: Dell Publishing Co., Inc., 1962.

One instructional dancing record (Fox Trot, Lindy, Jitterbug) and a 45rpm record of the Bunny Hop and Hokey Pokey (Ray Anthony, Capitol Records, 1953).

II. Suggestions for Additional Materials for Classroom, School Library, or Resource Centers.

These materials are generally useful for the instructor and students alike. It is a good idea for the school to purchase them if possible.

A. Books (alphabetical by author)

Abels, Jules. *In the Time of Silent Cal.* New York: G. P. Putnam's Sons, 1969.

Art in America, Editors of, compilers. *The Artist in America.* New York: W. W. Norton & Company, Inc., 1967.

Erlich, Eugene, and Murphy, Daniel. *Writing and Researching Term Papers and Reports: A New Guide for Students.* Bantam Books, Inc., 1968.

Feldman, Edmund Burke. *Varieties of Visual Experience: Art As Image and Idea.* New York: Harry N. Abrams, Inc., and Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1972.

Hamlin, Talbot Faulkner. *The American Spirit in Architecture. The Pageant of America,* vol. 13. New Haven: Yale University Press, 1926.

Hoag, Edwin. *American Houses: Colonial, Classic, and Contemporary.* New York: J. B. Lippincott Co., 1964.

Horn, Marilyn J. *The Second Skin: An Interdisciplinary Study of Clothing.* Boston: Houghton-Mifflin Company, 1968.

Howard, John, and Bellows, George. *A Short History of Music in America.* New York: Thomas Y. Crowell Company, 1957 (paperback: New York: Apollo Editions, Inc.).

Jacobus, John. *Twentieth Century Architecture: The Middle Years, 1940-65.* New York: Frederick Praeger, 1966.

Koselka, Paul, editor. *Fifteen American One Act Plays.* New York: Washington Square Press, 1961.

Lee, Calvin B. T. *The Campus Scene: 1900-1970.* New York: David McKay Co., Inc., 1970.

MacGowan, Kenneth. *Behind the Screen: The History and Techniques of the Motion Picture.* New York: Dell Publishing Co., Inc., 1965.

Mowrey, George, editor. *Fords, Flappers, and Fanatics.* Englewood Cliffs, N.J. Prentice-Hall, Inc., 1963.

Nathan, Robert. *The Weans*. New York: Alfred A. Knopf, Inc., 1960.

Rogers, W. G. *What's Up in Architecture*. New York: Harcourt Brace and World, 1965.

Rose, Barbara. *American Art since 1900.* Revised and expanded edition. New York: Praeger Publishers, 1975.

Scully, Vincent. *American Architecture and Urbanism*. New York: Frederick Praeger, 1969.

Strand, Mark, editor. *The Contemporary American Poets: American Poetry Since 1940.* New York: Meridian Books, World Publishing Company, 1969. Lists years in which poems were written.

Terkel, Studs. *Hard Times*. New York: Pantheon Books, Inc. 1970 (paperback: New York: Avon Books).

Time-Life Books, Editors of. *American Painting: 1900-1970.* Library of Art Series. New York: Time-Life Books, 1971.

The Editors of Time-Life Books. *This Fabulous Century: Volume 4, 1920-1930; Volume 5, 1930-1940; Volume 6, 1940-1950; Volume 7, 1950-1960.* New York: Time-Life Books, 1969.

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Wecter, Dixon. *The Hero in America*. Ann Arbor: University of Michigan Press, 1963.

Winick, Charles. *The New People*. New York: Pegasus Publishing, Bobbs-Merrill Co., Inc., 1968.

Williams, Robin. *American Society: A Sociological View*. New York: Alfred A. Knopf, Inc., 1960.

B. Filmstrip-Records, Photo Aids (arranged according to course plan)

The American Decades: 1920s, 1930s, 1940s, 1950s. Filmstrip House, 432 Park Avenue S., New York, New York 10016. This excellent series has six filmstrips per decade, with record and teacher guidebook. Example: 1920s: Changing Standards, The Jazz Age, Postwar Politics, Foreign Policy, The Arts, Science and Technology.

The Dust Bowl. Documentary Photo Aids. See Social Studies School Service Catalog.

Source for art slides: American Library Color Slide Co., Inc., 305 E. 45th St., New York, New York 10017. (Ask for Teacher's Manual for *The Study of Art History and Related Courses*, free with $10 order.)

The Harlem Renaissance. Guidance Associates, Harcourt Brace Jovanovich, Inc. All three decades are discussed.

An Audio-Visual History of Jazz. Educational Audio-Visual, Inc., Pleasantville, New York 10570.

Folk Songs in the Great Depression. Schloat Productions.

America's Senseless Fads. Documentary Photo Aids. See Social Studies School Service Catalog.

C. Simulations

Panic: A Simulation of the Prosperity of the 1920s and the Depression of the 1930s. Interact, Social Studies Catalog.

D. Records (arranged according to course plan)

Sounds of History: 1917-1932, "War, Boom, and Bust"; 1933-1945, "New Deal and Global War"; 1945- , "The Great Age of Change." Time-Life.

A Reporter Remembers, Volume II, 1948-1961. Edward R. Murrow. Columbia.

The World: Original Cast. Starring Howdy Doody. PIP Records, Leslie Productions. An excellent documentary of the 1945-60 era.

Great Moments in Radio, narrated by Jack Benny. Evolution.

Source for radio recordings: Radiola Company, Box H, Croton-on-Hudson, New York 10520.

Themes Like Old Times: 180 of the Most Famous Radio Themes. Warner Brothers Records, Inc.

The Adventures of the Lone Ranger. Decca.

Frank Lloyd Wright. Caedmon.

Music of the 1920's and 1930's. American Heritage, MCA 734712.

Gazette, with Pete Seeger (1930s-1950s folk songs). Folkways.

Songs from the Depression. Folkways.

Dust Bowl Ballads. Woody Guthrie. Folkways.

Good Morning Blues. Leadbelly. Biograph Records.

Those Wonderful Thirties. Decca.

Carroll O'Connor: Remembering You (1930s songs with narration by TV's Archie Bunker). A & M Records.

Elvis's Golden Records. Elvis Presley. Victor.

25 Rock Revival Greats. K-Tell Records.

III. Films—Other Than Hollywood Commercial Films (arranged according to course plan)

A. Values

Humanities: *What They Are and What They Do.* Color, 28 minutes, Encyclopaedia Britannica Educational Corporation.

America's Crises: Values in America—The Individual. B/W, 60 minutes, NET.

America's Crises: Values in America—The Young Americans. B/W, 60 minutes, NET.

Why Man Creates. Color, 25 minutes, Pyramid.

B. History (in chronological order)

The Golden Twenties. B/W, 69 minutes, March of Time, McGraw-Hill.

The Jazz Age. B/W, 52 minutes, NBC.

Mirror of America (the age of Henry Ford, 1915-1920s). B/W, 36 minutes, National Audio-Visual Center.

Kitty Hawk to Paris: The Heroic Years. Color, 54 minutes, Learning Corporation of America.

Herbert Hoover. B/W, 60 minutes, Encyclopaedia Britannica Educational Corporation.

America: The Promise Fulfilled and the Promise Broken. Color, 52 minutes, Time-Life. Covers the period from 1917 into the 1930s.

Life in the Thirties. B/W, 52 minutes, NBC.

The U.S. in the Twentieth Century—1932-40. B/W, 21 minutes, Coronet Instructional Films.

The Dust Bowl. B/W, 23 minutes, National Science.

FDR: Third Term to Pearl Harbor. B/W, 27 minutes, CBS.

The River (1930s). B/W, 35 minutes, Lorentz-Duart.

Not So Long Ago, 1945-60. B/W, 54 minutes, NBC-McGraw Hill.

Hiroshima-Nagasaki. Color, 17 minutes, Columbia University, Center for Mass Communication.

The Truman Years. B/W, 19 minutes, Teaching Film Custodians.

The Eisenhower Years. B/W, 21 minutes, Teaching Film Custodians.

C. Popular Culture and Social History

Heroes. American Memoir Series. B/W, 29 minutes, NET.

Rockne of Notre Dame. B/W, 26 minutes, CBS Films, Inc.

History. American Memoir Series. B/W, 29 minutes, NET.

The Golden Age of the Automobile. Color, 30 minutes, Learning Corporation of America.

Radio. American Memoir Series. B/W, 29 minutes, NET.

The Story of Television. B/W, 28 minutes, William J. Ganz

Hollywood—The Dream Factory. Color, 52 minutes, Film, Inc.

Movies. American Memoir Series. B/W, 29 minutes, NET.

The American Film. Color, 37 minutes, Teaching Film Custodians.

The Hunchback of Notre Dame (1923—abridged). B/W, 26 minutes, Sterling Editions.

The Good Earth (1937, abridged). B/W, 40 minutes, MGM-Teaching Film Custodians.

Best Sellers. American Memoir Series. B/W, 29 minutes, NET.

D. Architecture and Painting

Architecture, USA. B/W, 30 minutes, American Institute of Architects.

Frank Lloyd Wright. Wisdom Series. B/W, 28 minutes, NBC.

Taliesin West. Color, 9 minutes, James Davis.

Walter Gropius. B/W, 28 minutes, Encyclopaedia Britannica Educational Corporation.

Everybody's Dream House. American Memoir Series. B/W, 29 minutes, NET.

Art Appreciation: Enjoying Paintings. Color, 14 minutes, Coronet Films.

American Vision. Color, 36 minutes, Encyclopaedia Britannica Educational Corporation, 1968. A general film about the spirit and growth of American art in the eighteenth, nineteenth, and twentieth centuries.

Understanding Modern Art: Non-Objective Art. Color, 7 minutes, Wayne Thiebaud, Bailey Films.

Individual Artists

Grandma Moses. Color, 22 minutes, Jerome Hill.

Painters of America: Peter Hurd. Color, 16 minutes, MFC Film Productions-Coronet.

Works of Winslow Homer and John Marin. Color, 7 minutes, Encyclopaedia Britannica Educational Corporation, 1968.

Jack Levine. Color, 26 minutes, Contemporary Films.

John Marin. Color, 27 minutes, James Davis.

Jackson Pollock. Color, 11 minutes, A. F. Films, Inc.

Norman Rockwell's World: An American Dream. Color, 25 minutes, Films, Inc.

This Is Ben Shahn. Color, 17 minutes, CBS-TV, Film Associates.
Mark Tobey: Artist. Color, 18 minutes, Orbit, Brandon Films.
Grant Wood. B/W, 14 minutes, Pictura Films Corporation.
The Wyeth Phenomenon. Color, 22 minutes, CBS-Bailey Films.

E. Literature: Poetry, Drama, Novels

Robert Frost. Wisdom Series. B/W, 28 minutes, NBC.
Robert Frost: A Lover's Quarrel with the World. B/W, 40 minutes, Holt, Rinehart and Winston.
Poetry: Allen Ginsberg and Lawrence Ferlinghetti. B/W, 30 minutes, NET.
Langston Hughes. Color, 24 minutes, Carousel Films.
Robinson Jeffers. B/W, 30 minutes, NET.
Carl Sandburg. Wisdom Series. B/W, 28 minutes, NBC.
On Stage. B/W, 18 minutes, McGraw-Hill Text Films.
Thronton Wilder. B/W, 30 minutes, NET.
Our Town and Ourselves. Color, 28 minutes, Encyclopaedia Britannica Educational Corporation.
USA: The Novel: 1914-42, The Loss of Innocence. B/W, 40 minutes, Holt, Rinehart and Winston.
Babbitt. Great American Novel Series. Color, 2[illegible] minutes, Bailey Films.
The Grapes of Wrath. Great American Novel Series. Color, 28 minutes, Bailey Films.

F. Dancing and Music

Dance: Echoes of Jazz. B/W, 30 minutes, NET.
Let's Dance. Color, 12 minutes, Coronet. A 1959 film on dancing and etiquette.
What Is American Music? B/W, 57 minutes, CBS-McGraw-Hill.
USA: Composers—The "American" Tradition. B/W, 29 minutes, WNDT-TV—NET.
Discovering Jazz. Color, 22 minutes, Bailey Films.
W. C. Handy. Color, 14 minutes, Bailey Films.
Body and Soul: Part II. Black America Series. B/W, 29 minutes, NET.
Black Music in America: From Then Till Now. Color, 29 minutes, Learning Corporation of America.